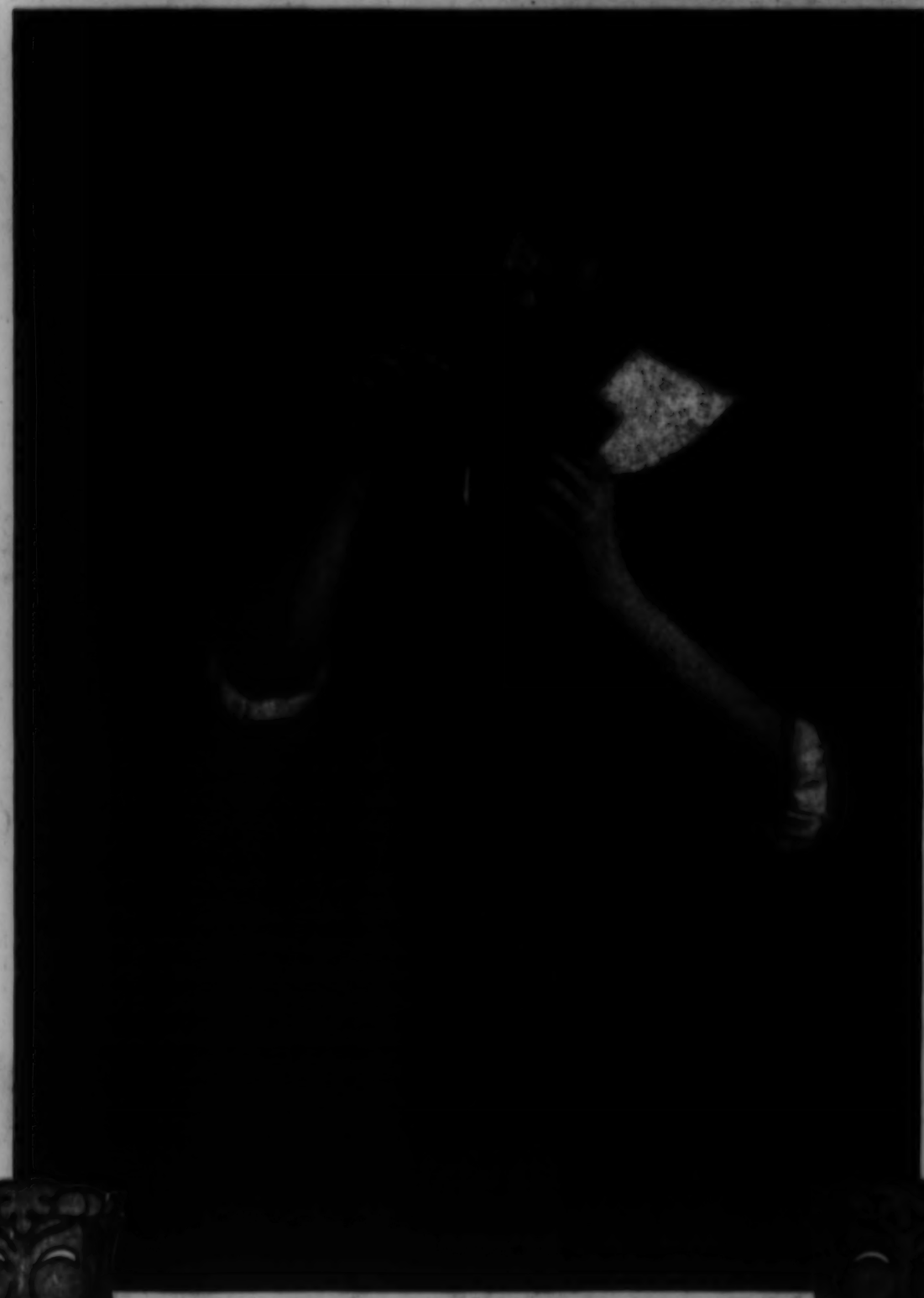


Start of the Mirror-Edison Contest

NOVEMBER
18
1914

THE NEW YORK
**DRAMATIC
MIRROR**

PRICE
TEN
CENTS



BEATRICE NICHOLS
as Peter Pan

Louis N. Parker on Dramatizing a Novel



Tom McNaughton, as an old professor, spying upon Suzi (Joan Collins) and her lover (Robert Evett) in "Suzi"



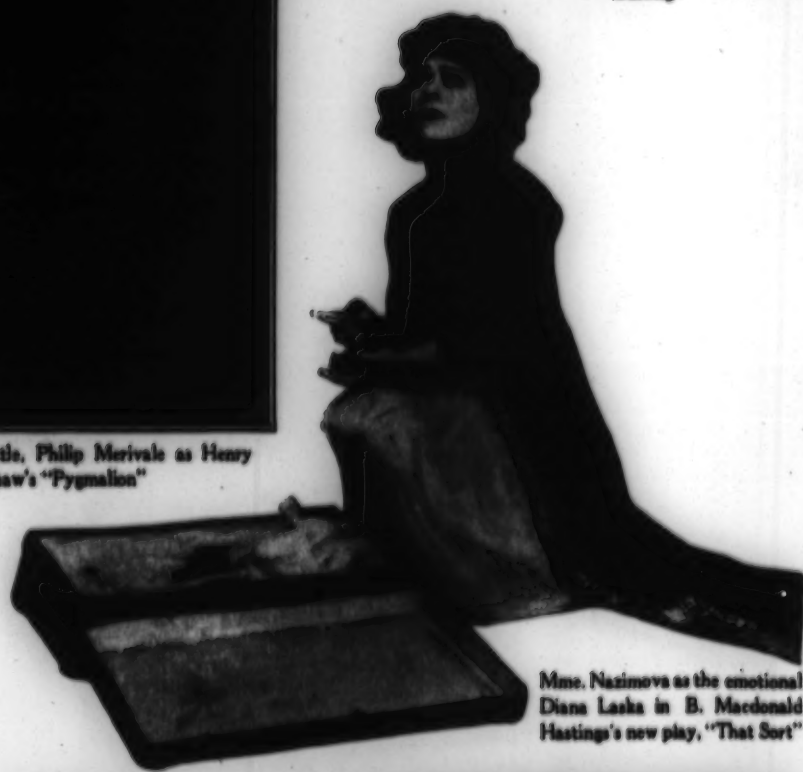
Frank Labor and Fred Walton unsuspectingly demonstrating their unfaithfulness to their wives, in "Papa's Darling"



Mrs. Patrick Campbell as Eliza Doolittle, Philip Merivale as Henry Higgins, in a scene from Shaw's "Pygmalion"



Rene Detling, who, as Leonie, helps to make "The Lilac Domino" a charming entertainment.



Mme. Nazimova as the emotional Diana Laska in B. Macdonald Hastings' new play, "That Sort"



Excellent stage directing is displayed in this scene from "Life," in which an observation train is following the course of the boat race

PLAYS AND PLAYERS



THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

VOLUME LXXII

NEW YORK, WEDNESDAY, NOVEMBER 18, 1914

No. 1874



DRAMATIZING A NOVEL

Mr. Louis N. Parker Describes His Method of Work to "The Mirror"

EVER since the novel first flashed across the literary horizon its dramatization has followed. Long before the birth of the novel, however, fiction was utilized for dramatic purposes. In the Elizabethan period, as we are well aware from Shakespeare's works, dramatizations were in vogue. From that time to the present day theatrical histories record their popularity. The majority are inexpressive of the higher ideals of dramatic writing, undertaken as they are from a commercial rather than from an artistic or creative standpoint.

It would be absurd to assert, however, that dramatizations represent a low and degenerate form of playwriting when one considers the many instances in which they have reached truly artistic heights. What are more cherished contributions to stage literature than "Trilby," "The Little Minister," and "The Light That Failed"?

The managers cannot be blamed if, taking advantage of the vogue of some popular piece of fiction, they call in a magician of the theater to turn the story into drama, and gave themselves thereby much of the traditional hazard and risk that attend the production of an original play.

Eight dramatizations have been presented so far this season, equaling about one sixth of the number of plays produced to date. One of the most notable in the list is "The Highway of Life," a stage version of David Copperfield by Louis Napoleon Parker. By virtue of the distinctive position Mr. Parker occupies as a playwright and the artistic success of his latest dramatization, I thought that, at last, here was a man peculiarly qualified to speak upon the prominent niche this form of playwriting holds in the theatrical hall of fame.

To beard Mr. Parker in his den was not as difficult as I had anticipated. As if to preserve in some measure the atmosphere of Dickens, he had sequestered himself in a quaint though substantial hotel, quite removed from the ultra-modern influences of the Rialto. The shadows of late afternoon were becoming faint, almost indefinite, as, in response to my inquisitorial tap I was ushered into a cozy apartment by a short, sturdy man, with shrewd yet kindly eyes and a most authoritative and dignified beard. Outlined against the window was a substantial table piled high with books and manuscripts. In spite of this seemingly incontrovertible evidence, I was not wholly sure I was in the presence of Mr. Parker until I saw lying across this pile a cane of such individuality in its quaint and massive silver handle that I felt intuitively that its owner could be none other than the author of "Pomander Walk." I felt the fascination of that cane in the mysterious half-light; it assured me above all other evidence that it could only belong to a man of extraordinary personality.

"A successful dramatization," Mr. Parker began by flooding the room with light, "can only be made of an author whose characters and situations are essentially dramatic. That is why Dickens presents such unlimited opportunities to a playwright. He expressed himself always in terms of the dramatic; his keen sympathy for humanity, his profound observation of details, his remarkable ability of using

idiomatic English, make his works richly productive fields for dramatizations. In addition, his themes possess that universality of appeal without which no play can hope for success.

"On the other hand, Meredith and Thackeray are not good dramatization subjects. They are too philosophic, analytic, introspective. True, 'Vanity Fair' has been dramatized," added Mr. Parker significantly, "but in its dramatization it is more representative of a player's art than of a playwright's. 'Trilby' and 'Camille' are truly great achievements in dramatization, because in their novel form they possessed powerful dramatic figures and situations

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"'Trilby' and 'Camille' truly great achievements in dramatization."

"A dozen plays could be made from David Copperfield."

"Dickens's pictures never so out of focus that they violated canons of art and ethics."

"Style, novelty of treatment, and fidelity to characterization and dialogue are the essentials of a dramatization."

"Result depends upon personality of author."

"Dramatizations must conform to requirements of the stage."

"'The Highway of Life' was a comparatively easy dramatization."

before they were modeled into the actor's clay of creation."

While Mr. Parker paused to light a cigarette, I asked him his successful recipe for dramatizing a book.

"I really have no hard and set rules in adapting a book for the stage," he continued. "I read the book through two or three times in order to visualize what I consider the most dramatic characters and situations. Then I sit down to the actual task of dramatization, paying no further attention to the book save to transcribe, here and there, dialogue which seems to suit the action. Of course every dramatist to his taste. Some find they are unable to make a dramatization without setting down the action and dialogue from the novel open before them.

"A dozen plays could be made from 'Copperfield,' or, for that matter, from many others of Dickens's novels, so rich are they in dramatic situations and widely differentiated types of humanity. What better subjects could be found than Micawber, Pegotty,

Uriah Heep, and Little Em'ly, with their rich human qualities of humor, pathos, sentiment, selfishness, self-sacrifice, love, and the like."

I ventured to remark that perhaps Chesterton was right after all when he said that Dickens's characters will live forever because they never lived at all. "In the sense that he frequently changed and exaggerated features of life to add to our pleasure, yes," answered Mr. Parker. "The great realist never photographed so closely that his picture became repulsive or was so out of focus that it violated the canons of art and ethics. He knew what to omit as well as what to exaggerate. And only one who possesses a keen sense of the value of this knowledge."

"What do you consider essential to a successful dramatization?" I asked, after sharing for the second time the fragrance of the English cigarettes.

"To me, style, novelty of treatment, and fidelity to characterization and action are the most important factors to be considered," the playwright replied. "Action, of course, is indispensable, and there must be life and reality to the situation. The result depends upon the personality of the author, his temperament, his technique, his ability to make dramatic the various conflicts of life which he is compelled to portray.

"One meets peculiar difficulties of technique in undertaking a dramatization. It must conform to the exacting requirements of the stage. The drama, unlike the novel, cannot repeat, and analyze and emphasize at length. It must be direct always; it must eliminate non-essentials, and, finally, it must be compressed within the confining limits of time and space. The author dare not presuppose on the part of the entire audience a knowledge of the story in novel form. Consequently, for the benefit of those unacquainted with the book, he must continually strive for coherence and meaning. In some dramatizations much material has to be omitted, new material introduced, and frequently, a conception of a character corrected, that it may occupy a central position in its dramatic form in contrast to the minor importance it possessed in the novel.

"'The Highway of Life' was a comparatively easy dramatization. I did not have to add new material, nor did I have to switch the characters about to make their positions relatively greater or smaller. And the dialogue was so dramatically expressive that in many instances I simply transcribed it word for word. I have tried to exhibit the human qualities of Micawber, Pegotty, and the others, to show in some measure the peculiarities, the characteristics which separate them.

"If the technique displayed is recognized as equal to the sincerity of purpose with which I undertook to dramatize Copperfield," concluded Mr. Parker wistfully, as he watched the lights blinking far up in the towering pyramid outside, "then I shall feel, indeed, grateful."

"The American public hasn't forgotten 'Disraeli' or 'Pomander Walk,'" I observed, as I made my way to the velvety corridor and the "lift," which was to lower me again to the humdrum world.

LOUIS RAYMOND REED

MADAME CRITIC

WE didn't know quite how to behave ourselves on the opening night of the Punch and Judy Theater, for everything was so quaint and so entirely different from anything in the shape of a playhouse ever seen before near Broadway. The exterior suggested that we were going to enjoy a surprise; but the tiny lobby wasn't big enough to permit much expansion of thought. Suddenly we were inside. I heard some one say, "Ben Greet." Now, what could Ben Greet have had to do with the Punch and Judy Theater? Nothing so far as I was able to discover, except that he once offered us Elizabethan simplicity and economy. I don't know how much the Punch and Judy cost. It doesn't matter. Its seating capacity is adequate, and there is an antique atmosphere which seems to whisper Stratford-on-Avon.

When I glanced up at the place where the boxes and balcony should be, and saw a row of cunning little places just open enough to display one's head and shoulders, and room enough for two only, I found myself wondering if it were really true that the rattle of Seventh Avenue was just at the corner.

The solid rows of leather-upholstered, wooden benches suggested school, and church, too; but they were very comfortable. I felt an irresistible impulse to lean my forehead on the one in front of me and say a prayer or two for the success of the cunning little playhouse. I didn't do so, however, for, on second thoughts, prayers and Punch and Judy have little in common. Besides, the plot revealed itself as centering about a clown and Columbine, the mother of his children, who had never been married. And the poor thing didn't know it was wicked of her! Shocking! But, do you know, a critic of my acquaintance remarked that there was nothing new in the idea, since the entire modern trend seemed to be to eliminate a thing so formal as a ceremony.

What good did it do, anyhow, etc. I wish I might repeat the philosophic remarks of the observing gentleman; but, after all, they lost in value when I recalled that he was very much married himself. It is human nature to speculate on what one might have done if one hadn't done something else.

Really, I couldn't forgive Columbine for being so excessively stupid in not suspecting that she hadn't been married; for, after all, she was no Cave Woman, and should have known better. But she was simple and sweet—the type that no modern man would even remember. The simple and sweet didn't excuse Columbine's dullness in times when a marriage certificate meant far more than it is popularly supposed to mean at present. Perhaps, if the stage manager had given us a leading woman who could be accepted as so impossibly ignorant, there could have been some plausibility to the play; but Mrs. Hopkins was too much the lady who dispenses five-o'clock tea to have been the stupid she wished us to believe. We just couldn't see her in that guise.

And if all clowns were like Charles Hopkins in refinement and grace, there would be no demand for leading men. The veil of years separating us from the characters might be supposed to dim somewhat our keenness of perception. But it doesn't. After all, certain characters retain their general characteristics, no matter how many centuries intervene. The clown might better have been a prince in disguise, and Columbine a lady of some birth. Perhaps Mr. and Mrs. Hopkins can't smother their own delightful refinement. They must be adorable people in private life. I liked so much the man who was always there for tea. Edward Emery was very human. He, too, was very subdued in manner. I couldn't help wondering how to reconcile the Chorus Lady's slangy type with her clown ancestors; and I reached the conclusion that it can't be done.

"The Only Girl" offered us a rare treat in the shape of a book, for which we must give fervent thanks first to Ludwig Fulda, and then to Frank Mandel, the adapter of "Our Wives," that charming comedy which delighted every one who saw it, but was too dainty to linger long at the Gaiety, where it was first produced. Mr. Henry Blossom has preserved the greater part of "Our Wives" in his libretto, and for Broadway measure has added a vaudeville performer of pep and snap in the person of Adele Rowland, ably supported by six stunning show girls, who do not intrude too conspicuously or impos-

sibly upon the story. Mr. Blossom is to be congratulated upon having decided to side-step the cheap variety of laugh-producing comedy and to try for something which won't hit us over the head in order to cause a muscular effect called a laugh.

Broadway refuses to laugh in the old-fashioned way. No grimaces, or hanging to the ascending curtain, or rolling one's tongue from one side to the other, or kicking another comedian in the rear, can now be called upon to consume so many minutes of rollicking comedy. We are at the dawn of a gentler process; and Mr. Blossom has had the sense to feel the change of temperature. Certainly he didn't abandon the slapstick form of laugh producers from his own inspiration; for he has filled the popular demand when the call came. But in "The Only Girl" he shows that he has his ear to the ground, and has listened to the rumbles and growls of approaching audiences, who won't laugh because some one tries to compel them to do so.



ALAN KIMBROUGH, THE LIBRETTIST (THURSTON HALL) GIVING ORDERS TO SAUNDERS HIS VALET (JOHN FINDLAY), IN VICTOR HERBERT AND HENRY BLOSSOM'S NEW MUSICAL COMEDY, "THE ONLY GIRL."

Joe Weber deserves a great deal of credit for having responded to a good impulse to give the public the best in book, music, and cast. Herbert's music is always delightful; and his popular numbers never fail to bear the stamp of refinement. I am so glad that "Our Wives" wasn't sent to the storehouse to stay; and the person who can't enjoy "The Only Girl" doesn't deserve a bit of sympathy. As Saunders, Kim's valet and butler, John Findlay gave an illustration of how splendidly a valet can be played without the slightest artificiality. Saunders was so lovable as he went about his daily routine that the audience just reached out and took him to its heart, and when he raised his master's champagne glass and gave himself a toast, "Well, Saunders, here's to you," you should have heard the applause. We so seldom have the pleasure of seeing a stage valet who is a human being. Most of them are such fools that one would like to banish them from the plot entirely. Saunders is one of the high lights of "The Only Girl," and John Findlay has added another memorable role to his long record.

"Saunders, here's to you!"

Some time ago I gave my readers some comments from a prominent actress concerning the disagreeable conditions to be found in hotels and theaters when on the road. A letter from an actor now in California

has just reached me, which tells of one woman who is doing much for the comfort of the profession.

"DEAR MADAME CRITIC: As I often see in your columns notes about what women are doing, may I ask you to add to the list in your articles, Miss Lula Eagen, manager of the Hill Opera House, Petaluma, Cal.

"If all managers of theaters were as up-to-date and considerate as Miss Eagen, the actor's life would, indeed be a happy one. Nothing is forgotten. Although we arrived in town at 8.30 A.M., Miss Eagen was 'on the job.'

"Large vases of flowers were in each dressing room; also towels, talcum powder, jewel boxes, fresh soap, and 'hot' hot water. Mottoes, dainty mirrors, and pictures hung on the snow-white walls, and heavy carpets were on the floor, and white stands, covered with green baize, on which to put your trunk trays, stood in each corner.

"There are five complete sets of furniture, including a gold, mahogany, and walnut set of parlor stuff. There is a grand and an upright piano, an aeolian player, an organ, and a full set of orchestra instruments. There is also every imaginable kind of electrical apparatus, including practical coffee pots, toasters, and chafing dishes. The outside house lights go on at seven, and a string of them leads three blocks down the main street to let people know the show is in town.

"Miss Eagen is a very trim, little woman in a neat tailor-made suit and English walking hat. She is very business-like, and impresses you at once with her brightness. She says her motto is 'Look after back-stage, and then the front of the house will take care of itself.' She claims that managing a theater is nothing but housekeeping, and that if an actor wants a hand-bag he shouldn't be asked if a trunk wouldn't do as well. In the box she reserves for herself is a phone which connects with all parts of the house, and if anything goes wrong she can be notified immediately.

"She makes a point of meeting the actors and seeing if there is anything she can do for them; and an auto ride through the surrounding country was not the least of her courtesies.

"I think you will agree with me that she should receive a personal vote of thanks through your valuable columns."

The above letter speaks for itself. It furnishes such complete detail that there can be no doubt in regard to Miss Eagen's existence, although the lady is unknown to me. I feel sure that all professionals who may journey to Petaluma will be pleased to learn that so thoughtful and kindly a manageress is waiting to welcome them with such aids to their comfort as were experienced by the writer of the letter. We need more Miss Lula Eagens in managerial positions.

MADAME CRITIC.

ACTING HEALTHY PROFESSION

Sir Charles Wyndham, aged seventy-seven, was told as a young person that he would not live long, and his doom—physically as well as socially—was supposed to have been a foregone conclusion when he joined the stage. "It's a very healthy profession, in my experience, however," he declared; "it has constant movement, and your chest is strengthened by perpetual effort to throw your voice and, further, it offers opportunity for change.

"I don't contemplate retiring yet," he went on, "and when I do I shan't tell anybody. I shall simply go out. There will be no farewell performance for me."

He occupies apartments overlooking a wood view of Hyde Park. "Lady Wyndham and I have lived here for fifteen years," he said, laughing, "and we took them originally for a short period. All this while our own furniture has been in Naples!"

Sir Charles Wyndham's remark that the theatrical profession is healthy recalls a similar statement on his birthday recently by Sir Herbert Tree, who is sixty-one. It is interesting to note the age of the following actors and actresses, remembered at random: Sarah Bernhardt, sixty-nine; Ellen Terry, sixty-six; Sir John Hare, seventy.

A study of admirable works of art sharpens our perception of the beauty of Nature.—Emerson.

Criticism, it is said, stifles genius. I flatter myself I have received from it something very nearly akin to genius.—Lansing.



Personal



COLLINS.—Owing to her personal success in the title-role of "Susi," Jose Collins has been elevated to the ranks of the stars by her manager, Lew Fields, and hereafter the electric signs at the Casino will read: "Jose Collins, in 'Susi.'" Miss Collins's rise in her profession has been rapid. A little more than three years ago she was given an engagement at the Palace, London, largely on account of the fact that she was the daughter of Lottie Collins, creator of the song "Ta-Ra-Ra-Boom-De-Aye." Coming to this country, she was given a small part at the Winter Garden, and this led to her being featured in Ziegfeld's Follies. She was then featured in "The Merry Countess," and in vaudeville, and last Spring at the Winter Garden.

DUNCAN.—Isadora Duncan, the American dancer, arrived in New York Saturday, Nov. 21, accompanied



A HAPPY FAMILY GROUP.

Mr. Louis N. Parker, His Daughter Dorothy, and His Son-in-Law, Mr. Lennox Pawle. Mr. Pawle and Miss Dorothy, Who Were Recently Married, Are Appearing in Mr. Parker's "Highway of Life."

by six of her pupils, to give a performance in Carnegie Hall Dec. 3. Miss Duncan's school for dancing in Paris is closed temporarily and it will for the time be transferred to New York. The performance at Carnegie Hall is intended to give an exposition of Miss Duncan's dancing and artistic ideals. This will be Miss Duncan's first appearance in this city since the tragic accident in Paris on April 19, 1913, in which her two children were drowned when an automobile in which they were riding plunged into the Seine.

MORRISON.—Mr. and Mrs. E. W. M. Morrison terminated their season at Sydney, Australia, Oct. 9, in "The Yellow Ticket," and then went to Brisbane, Queensland, for a season, playing "Within the Law," "The Yellow Ticket," "Madame X," followed by a revival of "Within the Law," at the Theater Royal, Melbourne. The company is headed by Muriel Starr, under the management of the J. C. Williamson Company, Ltd.

MAUGHAM.—Charles Frohman, who has been waiting to hear from W. Somerset Maugham, the English playwright, concerning the manuscript of his promised new play, has received a cable from the playwright's London representative saying that Mr. Maugham has given up writing and is serving as a doctor in the English army, now in France. Although not generally known, William Somerset Maugham, author of so many plays seen in London and in New York, such as "Lady Frederick," "Mrs. Dot," "Jack Straw," and "Penelope," before writing for the stage, was a practising physician, a graduate of Heidelberg Uni-

versity, with post-graduate training at St. Thomas's Hospital, London.

NICHOLS.—Miss Beatrice Nichols, whose portrait is reproduced on our cover this week, is a member of the Morosco Producing Company, of Los Angeles. She has been with Mr. Morosco for three years as his leading ingenue, and has played practically every kind of part, and all with much success. Miss Nichols has also created leading roles in several new plays, and is apparently destined for a Broadway bearing in the near future. According to Mr. Morosco, she is typically the ingenue leading woman. Her personality is charming; she is petite of figure and is endowed with more than her share of good looks, but, above all, Miss Nichols is an actress.

SALISBURY.—Miss Jane Salisbury has closed her engagement with "Omar, the Tentmaker," after having been connected with the play since its first production.

TULLY.—Richard Walton Tully, author of "Omar, the Tentmaker," received word yesterday that he has been chosen as one of thirteen distinguished Californians whose names have been selected to adorn the "Hall of Fame," which is being erected in San Francisco by the Native Sons of the Golden West Association. Other Californians who have won national reputations for themselves have been selected from sculptors, artists, and authors, and this selection of Mr. Tully's name to represent the drama is considered a particular honor. Each of the thirteen names selected has been allotted a beautiful art glass panel in the Native Sons' Auditorium.

MAXIMS OF THE STAGE

The art of the actor is midway between the plastic and poetic arts.—Lessing.

The whole play of vital motion hinges on harmony and contrast.—Schlegel.

Modern comedy—a theatrical fabric much tinged with farce.—William Winter.

It is difficult to make a drama interesting if it possesses no love motive.—Schopenhauer.

A vacant stage, haunted by ghosts, visited by dying winds of memory.—Henry Austin Clapp.

It would be an endless task to consider comedy and mention the innumerable shifts that small wits put in practice to raise a laugh. Sometimes the wit of a scene lies in a shoulder belt and sometimes in a pair of whiskers.—Addison.

Save in two or three instances, where he seems to defy his own visions, and to jeer at them, the dramas of Ibsen are crises of conscience, historic of revolt, and struggles toward moral enfranchisement. That which he preaches or dreams is the love of truth, the hatred of falsehood.—Jules Lemaitre.

The nineteenth century had its Rachel and Dorval, the eighteenth century had its Duclos and Adrienne Lecouvreur, the seventeenth its Champmesle; one, two tragedians in a century—that is evidently the limit of the tragic virility of the French nation.—Max Nordau.

I don't as an artist, acknowledge the existence of what is popularly and erroneously called a happy ending. When you say happy ending, you mean, I presume, as most do, marriage. Well, isn't marriage often an unhappy beginning instead of a happy ending?—Israel Zangwill.

A masterwork is seldom played as well as it is written. Mediocrity always fares better with the actors, perhaps for the reason that they can add more of themselves to mediocrity; mayhap because mediocrity leaves us more leisure to pay attention to their acting; possibly because everything that is mediocre depends upon but one or two persons, whereas, in a finished play, every participant often must be a chief actor, and, failing to be that, by spoiling his role, helps to spoil the others.—Lessing.

The French are born actors, from the first to the last; they have from early childhood poses and motions that are not to be found outside of France, except on the stage. Their bearing is theatrical, their language declamation, their whole manner recalling scenery and footlights—and precisely the French produce fewer great tragedians than any other nation in the world. They are rich in talents for social drama and the comedy; they have the good fortune of seeing a Got and a Coquelin, a St. Germain and a Dieudonne, a Geoffroy, Hyacinthe, l'Heritier, Lassouche, act on the stage contemporaneously, but they produce no tragical talents of the first order, geniuses who could bear comparison with a Devrient, a Dawson, a Kean, Booth, Irving, Ross, or Salvini.—Max Nordau.

POPULAR MANAGERS

It was on the first day of September, 1880, that E. T. Davidson first came to St. Cloud to engage in the theater business, and upon his arrival he at once set to work to secure a lease of the opera house then being used.

After a brief time he held the lease of St. Cloud's first theater, and also purchased of Oscar Becker the billboard advertising system.

This theater was conducted successfully for four years, showing all the attractions which traveled this far West and was pleasing to every resident of the city. In the early part of February, 1884, the old building was destroyed by fire, and for four years St. Cloud was without a theater, this interval being spent by Mr. Davidson in securing funds to start the new opera house.

In July 1897, work was started on the new playhouse on the property occupied by the present theater, and toward the close of the year the house was opened to the public by Frederick Warde in his play, "Iskander." After this opening the theater was managed and conducted by E. T. Davidson for eighteen years, until it was destroyed by fire on the morning of Feb. 8, 1913.

Work on the present new Davidson Theater was started on Oct. 3, 1913, and it was again opened Jan.



E. T. DAVIDSON,

Manager of New Davidson Theater, St. Cloud, Minn.

30, 1914, by Florence Roberts and the Bainbridge Players in the society comedy, "Sham."

Arriving in St. Cloud twenty-five years ago, "Bill" started at once carrying about the bucket and brush and posting bills in an effort to start the theatrical business in the Granite City. He has watched the city grow from one of the small country opera house type, as far as the theatrical world is concerned, to a city now offering one of the best one-night stands in the Northwest.

E. W. Arwood.

FROM FRANCE

Mr. de Arosarena, THE MINION Paris correspondent, writes, under date of Oct. 19: "Here everything in the theatrical line is, of course, stopped, and most of the actors and actresses are at Bordeaux. Henri Bernatein and many others are at the front, and the theatrical profession has already lost two of its members in the defense of their country—M. Raynal, of the Comedie Francaise, a young man who had won the first prize at the Paris Conservatoire a year or two ago, and M. Henri Garrigue, of the Theatre Rejane, a young tragedian of some promise, who was last seen with Rejane as Lefebvre in 'Madame Sans Gêne.' Then, also, there is Alberic Magnard, the French composer, author of 'Bérénice,' given recently at the Opera Comique, who shot two Uhlans and suffered the penalty of non-combatants caught fighting."

Whatever is dignified, noble, and grand in human nature, admits only of serious and earnest representation.—Schlegel.

A young critic is like a boy with a gun; he fires at every living thing he sees; he thinks only of his own skill, not of the pain he is giving.—Longfellow.

The ideal of criticism is to be able to praise cordially and with enthusiasm, if need be, without losing one's head or getting blind to defects.—Edmond Scherer.

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QUICKEN THE ACTION

OUR producing managers could contribute materially to their own success and add something to the pleasures of playgoing if they would reduce the interminable intervals during which the curtain shrouds the stage from their audiences.

In the majority of cases the announced time for the curtain to rise is 8.15. Usually the audience is kept waiting until 8.45. Then comes a long, silent wait between act one and act two, another between act two and act three, and still another dreary interval before the curtain rises for the last time.

As the greater number of plays are no longer of the tense, gripping character of drama of former years, in which the suspense from act to act was specifically acute, long *entr'acts* are calculated to divert the attention of the audience from the play, especially as only a few theaters now enliven the interim with music.

Mrs. BROWN sees Mrs. JONES in a brand new evening dress. Mrs. SMITH sits in Row F in the effulgent glory of a new coiffure. BILLINGS finds his mind wandering from the story of the play to his office. FITZ-GIBBONS begins to chat with his fair companion about the latest cabaret dance. WILKINSON begins to wonder whether he told the chauffeur to be at the theater at 11 or 11.30. Mrs. FERGUSON and Miss WILLIAMSBURG undertake to arrange a shopping tour. The man in the balcony grumbles because he has to climb over half a dozen laps on either flank to get out and stretch his legs. ALGERNON wanders disconsolately about the lobby and aisles, looking for some congenial spirit to cross the street with him for a libation. The elderly man and his elderly wife sit in glum silence, thinking about everything but the play.

Suddenly the lights go down and the footlights flare up. The curtain is about to rise on the third act. The hum dies down and expectancy settles on the house. Everybody tries hurriedly to recall what took place in act two. The spirit of interest has died down. The long wait has cast a damper on people. The interrupted thread of the story has to be picked up again and knotted together. The playwright is under a handicap. His play has to overcome the depression of silence and interruption; the continuity has been broken. The advantage of a quick attack has been lost.

This accounts for a large share of the indifference with which many fairly good plays meet night after night, while managers in vain try to account for the apathy of the public.

PERILS OF PLAYWRITING

Full many a gem of purest ray serene
The dark unfathomed caves of ocean
bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

As of the making of books there are many; so of the making of plays. And of plays rejected after their reading there is no reckoning. A book manuscript may be passed from publisher to publisher for years and finally be accepted and become a best seller.

Likewise, a play rejected on its reading may become a success. There is evidence for this. One of the most recent is EUGENE WALTER's "Paid in Full." How many times it was turned away need not be stated. One manager to whom it was passed asked the name of the author. He was informed that that was not necessary; the manager read it reluctantly. It met with a decided refusal. But the manager was curious to know who wrote it and when he was told he replied that he knew WALTER could not write a play. The manuscript went into the discard and there it remained for some time. Its custodian took it out of town and it fell flat. It was brought back to New York. A play that had been running backward at the Astor Theater was taken off and there was nothing on the books to take its place. The holder of "Paid in Full" backed his faith on the play and produced it in the place of "the light that failed." "Paid in Full" has been going ever since. There are kindred instances, but it is not necessary to enumerate them here.

Nevertheless, the first frost on a new play is generally fatal. It is different with a book. On its first publication it may be relegated to the publisher's shelves and become dust-bound, and then come into its own.

What of the plays which on their first reading were put in the category of "great"?—plays that were never tried out? The census has never been taken so far as is known. Forty years ago and more a man of culture, born to the stage, for he had once ventured to carry out his histrionic prompting and was

pronounced by competent judges to have in him the qualities essential to a great tragedian, quit on the rim of renown and retired to a cloister. There he wrote primarily for his own pleasure. But, like WALTER SCOTT's estimate of the poet CAMPBELL, he was afraid of the shadow of his greatness. He wrote a play. It was read by a few and they agreed that it was worthy of playwrights of acknowledged reputation. One manager offered to produce it at his own expense, but the author declined.

Two years later a London manager who had learned of it persuaded the author to allow him to submit it to *Blackwoods* for an opinion. That publication rated it as among the great possibilities in tragedy. The London manager carried the manuscript to India. There he died soon after his arrival. His effects were shipped to London; the steamer foundered and her crew and cargo were lost. Before he knew the fate of his play, the author, COL. PATRICK TIERNAN, embodiment of genius and culture and captivating personality, died near St. Joseph, Mo. No duplicate of the tragedy was ever found. One may be pardoned for asking, What did the stage lose by the fate of this unacted play? Undoubtedly there have been other losses of great plays that were never put on the stage. How many plays of this class have been butchered after they were produced is another story.

"COMMERCIALIZED CRITICISM"

(From the San Francisco Rounder and Play Bill.)

With the retirement of Alan Dale (Alfred J. Cohen) and Acton Davies as dramatic critics of two of New York's leading dailies, a new phase of "commercialized criticism" is thrust before the reading and theatergoing public.

Recently the New York Review, generally credited as being under Shubert control, just as the New York Morning Telegraph was regarded as the mouthpiece of the Klaw-Erskine Syndicate, said editorially, "The So-Called 'Dramatic Critic' Must Go."

Almost immediately afterward came news of the retirement of these two veteran critics. Possibly it was a coincidence—perhaps not.

We are not disposed at this time to sound a cry of alarm at the decadence of criticism or the rise of commercialism in theatrical publicity. Criticism is decadent in some quarters. It is true; commercialism rules in others. It is one of the regrettable signs of the times.

But the retirement of these two writers will cause comment. They were masters of the art vitriolic and had the ability to rebuke, stab, ruin, and ridicule an individual, a playwright, an actor or actress, and a theater by their methods. Their departure from their field will bring no tears and heart sighs in some quarters. In others, their exit from the daily newspapers will be regarded as a blow at honest reviews of current drama.

Destructive criticism has its place when honestly delivered and written for a distinct purpose. Cautious disregard for feelings and for individuals can be carried too far. Brilliance with a pen may be carried to extremes, for the people of the stage have no defense against attacks in the dailies, unless it be from such weeklies as *The Rounder* and *Play Bill*.

The distinctive personal note in criticism, as Frederick F. Schrader has ably said in *New York Dramatic Mirror*, has done more than anything else to deprive the stage of its claim to respect as an institution of dignified art in the United States. Imitators who lacked Dale's and Davies's bite, developed over the country, and a standard of theatrical criticism as slangy as a baseball or prize fight report, developed.

Let us hope that the day of honest criticism is not past, but that sober, fair, consideration take the place of hysteria—unless there is true cause for the "roust" and the hammer.

REGARDLESS OF COST

Editor DRAMATIC MIRROR:
Sir.—Enclosed you will please find my check for \$2.50. This is my eleventh annual subscription for *THE DRAMATIC MIRROR*. I note that you have reduced the price \$1.50, which you say was made in conformity with the tendency of the times. Should you have raised the subscription price that amount I would still be on your mailing list, as the paper is worth it.

Very truly,

LYNCHBURG, VA. EDGAR M. SHAWNE.

AID TO WAR-STRICKEN ACTORS

Mrs. William Faversham will receive new and old garments, and boots and shoes, for French and English actors driven out of employment by the war. These are sadly needed, so that the needy players may fulfill engagements and appear decently on the streets. Donations may be sent to Mrs. Faversham at the Shubert Theater.

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in *THE MIRROR*'s letter-list or forwarded in their private addresses if on file in *THE MIRROR*'s office. No questions answered by mail.)

JULIA WANG, Washington, D. C.—Will try to locate Marie Flynn for you. We have not her address.

E. V. DUBLINO, N. Y.—Henry W. Savage's production, "Everywoman," while playing at the Herald Square Theater several years ago for a short time, played at \$1.50 a seat, the highest price.

"PERMANENT READER."—Theodore Friebus has been engaged to head a new stock company in Seattle, Wash. The Bailey-Mitchell Stock company, we believe.

G. H. M., Fall River, Mass.—Miss Morley, while appearing in your city, was ill and during the week of "Merely Mary Ann" she was under the constant care of physicians. As to her further plans, we cannot advise you.

E. M. C., Cleveland, O.—You surmised correctly about the Courtney Sisters. They appear in vaudeville. We will try to locate Fay Courtney, the stock actress. We have no present reference as to Vaughan Glaser's whereabouts.

WILLIAM PERLMAN, Brooklyn, N. Y.—"Diplomacy," now playing at the Empire Theater, New York, is the English adaptation of "Dora," Schnitzler's play, "The Affairs of Anatol," was produced at the Little Theater for the first time in this city, Oct. 14, 1912, continuing until Dec. 14, 1912.

E. M., Philadelphia.—"The Beauty Shop" is now in St. Paul, Minn. From there it goes to Minneapolis. It is impossible to say now when it will reach Philadelphia. Watch the "Dates Ahead" in *THE MIRROR*. We did not know that Miss Hajas was married. Flora Zabelle, who by the way is Mrs. Raymond Hitchcock, usually appears with her husband. Do not believe she has retired at all. Marion Sunshine for some years appeared in vaudeville with Florence Tempest.

JOS. GILLESPIE WANTED

Joseph W. B. Gillespie, baritone singer formerly with George Evans's Minstrels, come home or write. Your wife is dying. Al. Jacoby, general manager of the Oceanic Producing Company, Pleasantville, N. J.

BORN

Mr. and Mrs. Sam B. Wilson (Vera Walton) are the parents of a healthy ten-pound boy, who arrived Oct. 31 at their home in Rutherford, N. J.

MARRIED

Gretchen Hood, who made her operatic debut last spring in Washington, D. C., with the Aborn Opera company in the role of Marguerite in "Faust," was married Nov. 6 in Washington to J. Alvin Muehlstein, of that city. Mrs. Muehlstein will give up her stage career, but will sing in concerts.

DIED

Mr. WILLIAM WILLIAMS, a native of Ireland, father of Miss Julia Romaine, the actress, passed away Oct. 23, 1914.

JAMES M. COLVILLE, died of heart failure in his home at Amityville, L. I., Nov. 13, aged 87-1/2 years. He last appeared in "Everywoman."

HARRY DRISCOLL, who has been playing in "It Pays to Advertise," died Sunday, Nov. 8, in the New York Hospital, following an operation performed Thursday, Nov. 5, for appendicitis. Mr. Driscoll was 87-1/2 years old.

GIJOVANNI BARBERIS, who claimed to be the oldest living grand opera chorus man, died after a brief illness, at his home, 533 East 149th Street, Nov. 8. Mr. Barberis was eighty-nine years old, and he had sung with such people as Adelina Patti, Jenny Lind, Christine Nilsson, Victor Capoul, and Brignoli.

"COLORADO."—FRANCIS FERRARI, well-known carnival showman and animal trainer, died Nov. 11, at his home at 154 West Eighty-fourth Street, from a complication of diseases. He was born in England in 1832, and came to this country twenty years ago with the late Frank C. Rowan, with whom he was in partnership until 1904. Many of Ferrari's animals were burned to death at the Dreamland fire in 1911.

Mrs. JULIA McVILLIS STUBBS, the mother of Emilie Melville, passed away peacefully at her home in San Francisco, Oct. 25. As Julia Melville she was well known to the stage of the Pacific Coast, particularly in connection with the Chatham Street Theater and William Burton's. She was a pupil of "Chub," who in early days was a great musician. Later Mrs. Stubbs was associated with Joseph Jefferson, Charlotte Cushman, Frank Chautau, Mrs. John Drew, and other distinguished players. She had a brilliant, ringing voice, and at one time in her career sang with Madame Anna Bishop, Madame Parepa Ross, Madame Anna Tilton, Caroline Richings, and others. Subsequently she went to California, and devoted herself to dramatic and operatic training. She had many noted pupils, and among the most distinguished her own daughter, who as Emilie Melville became widely known in America and Australia. She was a brilliant prima donna, and since then as a remarkably clever actress in drama.

ON THE RIALTO

THE MIRROR'S JINCLER

You've often heard "the play's the thing
To touch the conscience of a king."
And if you pay to see it through
You know that it has touched you, too.

—The Jingle Boy.

"H—L is aught!"

If the new piece is a fiasco,
Why, just blame it on the war.
If a road-show company closes,
You can do just as before.
And this very strong impression
Seems to run through the profession,
That the thing that needs suppression
Is THE WAR!

—Edwin R. Wolfe.

The Century Opera company, with its principals, chorus and orchestra, in all numbering about 225 persons, will move from New York to Chicago after the performance at the Century Opera House on Nov. 21, to open at the Auditorium, Chicago, on Nov. 23. The transportation, arranged by the Lehigh Valley Railroad, is one of the heaviest in theatrical annals, and requires a train of ten seventy-foot baggage cars, the same number of Pullman sleeping cars, and two dining cars.

"My first-nights at New York theaters—beginning in 1890—make an interesting group in my recollection gallery," said the Retired Playgoer. "I was a stranger in the town. A few nights after my arrival I had a play-hunger. I saw a crowd in front of the Star Theater, now no more, on Broadway and Thirteenth Street, I think. I finally reached the box-office and gave up a dollar. It took me to a seat in the back row of the balcony. The house was packed. It occurred to me then that I had no play-bill, but as the house was full I congratulated myself that I had something coming to my liking. The curtain went up. The play was German. I didn't know enough German to order a German lunch. At the end of Act I, I passed out, saying nothing. I will tell you about some other first-nights of mine some other time."

Here is the graphic experience of a recent New Yorker who has to content himself with the plays offered in a small one-night town down South:

"The Dingbat Family," "Mutt and Jeff," "Bringing Up Father," and Black Patti were the bookings at the one show house from the time I came until last week. Then I saw "The Dingbat Family," and, knowing this made a mild hit in New York last year, thought it would be worth sitting through, although I expected some fourth-rate company. The curtain was pulled to rise at 8, we got there at 8.15. At 8.30 a man held out his head through the side of the curtain to see if there were enough people there to start the play. At 8.45 they finally raised the curtain in jerks and jumps. And I must tell you about that curtain. It was very thin and worn, and before walking on the stage were easily seen against lights in the back; in fact, we could almost plainly see the whole scene set. It is an old-fashioned curtain, with a heavy wooden pole at the bottom; and because it is so heavy for the hands to raise (in jerks and jumps, as I said), they make up for it by letting it drop with a thud when it is time to lower curtain—then the pole hits so hard it jumps up three to four feet in several houses before finally settling itself on the floor.

I was more than disappointed with the company. Instead of being fourth class, it was about twentieth—oh, it was awful! Of course, you saw this play, and will recall that in the climax, at the end of the third act, the leading man falls in a dead faint—then curtain. When the curtain came down with that dull thud and orange back in the air—unfortunately it got caught about three feet from the floor—we had to see the fainting man rise and walk off stage, and all the other characters relax their tense and dramatic (?) postures and exit. I could have shrieked. It was the funniest thing I ever saw in my life. I'm laughing yet about it for I had to control and hold in so much there in the house, so that I would not give offense to any of the natives, that I've never quite gotten it all out of my system. The worst feature is that they ask \$1.00 a seat for this trash. I've sworn off. The 10-cent moving pictures are my company now.

Charles Klein made his first appearance as an actor at the special matinee for war relief Friday afternoon, Nov. 13, at the Lyceum Theater. He played the role of Shorty in Edwin Milton Royle's "The Squaw Man" in one act. Other notables in the play were William Paverham, Julie Opp, Edwin Milton Royle, and George Pawcett.

Louise Randolph is delivering a series of lectures before the students of the Ziegler School in New York, where she recently accepted the chair of dramatic art.

OBSERVATIONS EN ROUTE

By WILL A. PAGE.

If anyone tries to tell you that business generally is bad this season, don't believe it. The good attractions are getting the money and the poor ones are closing; but similar conditions prevail in other lines of endeavor. The other night, in Cleveland, I saw "The Midnight Girl" play to over \$2,100 at one performance; and the attraction turned them away toward the end of the week. In Detroit, the next night, I saw them standing five rows deep at the Garrick Theater to see "High Jinks;" and Richard Lawrence, manager of the Garrick, tells me it will get over \$13,000 on the week. In Toledo, a few nights ago, the old reliable "Within the Law" had over \$1,100 in the house at one performance. Business is only bad for the Number 2 companies.

In a city like Cleveland, which can boast of the cosmopolitan influence of the learned Archie Bell—one of the foremost critical authorities in all America—it is amazing to discover a provincial chief of police who would not be tolerated in even a Long Island hamlet or a suburb of Boston. This chief of police—it would please him too much to see his name in print, so it is purposely omitted—issued an edict last week which, for absurdity and asinine attitudinizing, is without an equal. Briefly, he refused to let James Thompson, manager of the Hollenden Hotel, entertain the members of "The Midnight Girl" company at supper in the grill room of the hotel. The reason given was that a city ordinance prohibited singing and dancing in any place where liquor was sold. Mr. Thompson, at the suggestion of R. H. McLaughlin, manager of the Colonial Theater, had given a similar supper the preceding week to the "High Jinks" company, which had been widely exploited in the newspapers as a delightful Bohemian entertainment. In other words, a good "stunt" for publicity for both the star and hotel. During the course of the supper several members of the company sang, and about one o'clock, when the company had the grill room all to themselves, a few of the girls danced. The asinine chief of police contended that this violated the city ordinance—though the law strictly requires that the sale of liquor cease at midnight, and the singing and dancing complained of did not take place until long after the waiters had stopped serving drinks. Can you beat it? And yet some 600,000 people live in Cleveland and seem to like the experience.

Attractions playing Toledo will find that the theatrical map has shifted recently. The Valentine Theater, famous for years as one of the most beautiful houses in the Middle West, is no longer controlled by Lee Boda, the Columbus magnate. The Valentine now is controlled by E. D. Stair, who plays popular priced attractions during the first half of the week, and occasionally puts in a big show for a week end. Nelson Trowbridge, who made quite a reputation for himself as a hustling manager at the Valentine, is now the manager of the Auditorium Theater, which gets all of the Shubert shows and a few others. The Auditorium was originally built by a Toledo philanthropist as a home for newboys, with a big hall in which to conduct services on Sundays. The newboys didn't appreciate their home, and P. Ray Comstock proceeded to rent it and turn it into one of the prettiest theaters in the country. Mr. Trowbridge has done wonders in Toledo, which suggests the possibility that if he can make a theater prosperous there he should be speedily promoted and given a more responsible position in a larger community.

Detroit is the home of E. D. Stair, and you can find him almost any day in his office in the Free Press Building, or perhaps you can catch a glimpse of him riding out to his beautiful home. I know advance agents and managers who can discuss intimately the time when "Ed" Stair was only a traveling manager himself, no better off financially than they were. But times have changed and made E. D. Stair one of the richest men in Detroit, as well as one of the biggest powers in the theatrical world to-day. I had heard much of Mr. Stair, and the other day I met him for the first time. He has a personality which to me symbolizes genial humanity, good humor, kindness and keen business sense. I saw before me a gentleman in comfortable affluence and prosperity, perhaps fifty-five, his hair tinged with gray, smooth shaven, somewhat stout, affable, alert. His office is on the top floor

of the Free Press Building—a magnificent new home for the paper which he purchased some half dozen years ago. Mr. Stair also owns the Detroit Journal, the Garrick Theater, the Lyceum Theater, and perhaps half of the real estate in the city of Detroit—no one seems to know just how much he does own. And he has gathered together this immense fortune as a result primarily of hard work in building up the popular priced amusement field.

There was once an old saying among managers that the booking offices were secretly working for the railroads, and making companies jump about the country in a zig-zag fashion just to pay extravagant fares. Of course Charlie Osgood, of the K. and M. offices, indignantly denied any such reports, absurd on their face, but even he once handed out some freakish routes to a show I was with. And you have all heard of the days of Jim Decker's administration, when he sent an agent to Montreal and two days later wired him that he had shifted the show to Los Angeles, the advance agent getting to California a day after his own show had opened its season. Well, those days are over now—at least they are for all the companies that are booked by Jules Murry. It was only last Winter that I was brought into personal contact with Mr. Murry and his methods, though of course every one in the business has known Murry for years. He is now in full charge of all the Shubert bookings, and without desiring to be extravagant, I think I can say that he has brought order out of what once was chaos. By booking far ahead, knowing just what shows he must route and just what theaters must get them, he has evolved a booking machine which works like clockwork. Now practically every show follows a set route, with few variations. For instance, this route will cover in the order named, Pittsburgh, Cleveland, Toledo, Detroit, Toronto, Buffalo, Rochester and Syracuse into Boston, then Providence, Brooklyn, Philadelphia, Baltimore, Washington, Cincinnati, Chicago, St. Louis, Kansas City and on out to the Coast. It will be observed that railroad fares are reduced to a minimum. The jumps are short in most cases. Mr. Murry has not only saved managers much money by booking shows in a reasonable manner, but he has contributed infinite comfort to the thousands of players who have to "move on to the next town" every Sunday.

A foolish undergraduate from Boston who inherited \$2,500 and followed a chorus girl of the "High Jinks" company for eight weeks, was fingering a revolver in his room at the Hollenden Hotel in Cleveland last week when the house detective broke in to nab him for not paying his hotel bill. The chap had \$2 left of his inheritance; he owed \$93 to the hotel and the girl had laughingly gone on her way. Strange, isn't it, how familiar it all sounds. And yet there are chorus girls who declare that men are always trying to get the best of them.

Marie Dressler has the scream of her life in her new play, "A Mix Up." It was written by Parker A. Hord, a young Washington newspaper man, and this is his first play. Miss Dressler has been doing a land office business on tour.

COLLEGE GIRLS TO GIVE "PRUNELLA"

The girl students of Hunter College, formerly the Normal College, have decided to give a Thousand Dollar Benefit for the Red Cross Fund. It will consist of three performances of "Prunella;" or, Love in a Dutch Garden. This is the play so successfully presented by Winthrop Ames, with Marguerite Clark in the title role, at the Booth Theater a season ago. The three performances will take place on the evenings of Jan. 25 and 26, and one, especially for the associated alumni of the college, on the afternoon of Jan. 25.

FRANK BUTLER IS WANTED

Hasel Butler, the wife of Frank Butler, an actor, is dying of blood poisoning in the Lincoln Hotel, Pittsburgh, Pa. Butler last appeared in the Columbus Theater, Columbus, O. His wife, who has been told the seriousness of her condition, has appealed to the police of several cities to help her locate her husband.

WILLIAMS-McLEAN COMPANY

The Williams-McLean Amusement company began its season with "To Die at Dawn." In Iowa, Nov. 14. It features the Williams Family Band of eight pieces. The cast is made up of Margie Garrett, George Meredith, Inez Williams, Richard Cramer, Katharine Barringer, Ray Williams, Clarence Williams, Lottie Williams, J. McLean, Fred and Frank Williams.

The PUBLICITY MEN

Charles Emerson Cook will be in charge of the coming road tour of John Valentin in John Valentin's new play, "The Passing of Hans Dippel."

Nat Royter is back in town circulating about town with drawings and stories. War famine note: Dave Wallace reports that he was unable to get a glass of buttermilk while in Boston.

Claxton Wilsch, of the famous Wilsch trio, obtained more space in the Sunday papers of Nov. 8 than any other publicity man in New York. It is largely through his efficient work that the opening of the Punch and Judy Theater is of so much interest to local theatergoers.

Walter Kingsley was observed the other night mobilizing his entire corps of superlatives to aid La Milo in her invasion of American vaudeville. For his advance movement he has dispatched thousands of pamphlets: "Little sermons on audacity." Recall them, which he has assembled from various library barracks.

Ben Atwell regrets he can no longer make the youth of the land happy with Hippodrome toy balloons, in as much as the Belgian factories which supplied the balloons are out of commission, owing to the war. The consignment of one hundred thousand, which he recently gave out, was sent a few days before the conflict broke out.

H. Whitman Bennett has severed his connection with the Mutual Film Company to become press representative for the Jesse Lasky Feature Play Company and to enter his new affiliation with David V. Pickens, for the establishment of a circuit of theaters. Mr. Bennett was for several seasons general press representative with the Shuberts.

Any press agent who can get a story into the newspapers during these war times deserves a world of praise. Edward L. Buraya, who is doing special publicity work for "Daddy Long-Legs," succeeded in securing very valuable space in nearly every New York paper, Monday, Nov. 9, for a story of the work the Children's Committee of the State Charities Aid Association is performing for orphan children.

Wells Hawks, press agent extraordinary, has been engaged as publicity representative of the Universal Film Company. Perhaps no press agent in the world is better known than Wells Hawks. In his time he has furnished the publicity for Charles Froeman, Barnum and Bailey's Circus, the New York Hippodrome, and others. His most recent engagement was as publicity promoter of the Baltimore's Star Spangled Banner Centennial.

Will T. Gentz, well-known press representative for operatic organizations, who last season controlled in part the tour of the Montreal National Grand Opera company, and who last summer was associated with the stock company at Lakeside Park, Denver, is at present engaged in the motion picture field in New York. The failure to bring Reinhardt's "The Miracle" to this country, for which production he was to furnish the publicity, has led Mr. Gentz to turn his attention to the film industry.

GOSSIP

"On Trial" reached its one hundredth performance Friday night, Nov. 12.

The Sandusky Theater, Sandusky, O., of which John A. Himmelshein is owner and manager, is doing a splendid business with all attractions. Local conditions are excellent and there is little opposition.

David Manning, having closed with the Poli Players at Waterbury, Conn., has returned to New York and will be associated with a well-known theatrical manager in the business end of the profession during the coming year.

Grace Valentine, who appeared this season in "The Yellow Ticket," and who last season was seen in the leading role in the Chicago company of "Help Wanted," has been engaged for the chief role in "Yasminite."

Dale Devereaux, late of the vaudeville team Clark and Devereaux, is at present playing one of the leading parts in Helen Powell's tabloid, "The Little Maidens," which is starring Hal Johnson.

"Under Cover" will celebrate its 100th performance in New York to-day, and at the same time its 600th performance on the stage. This record includes the performances of three separate companies—one in Chicago, one in Boston, and the third in New York.

Emile Frances Bauer, the well-known musical critic, is the composer of the second set of pieces selected from the many submitted in Winthrop Ames in response to his offer to play new, unpublished American music during the intermissions at his Little Theater.

A special matinee of "Under Cover" will be given at the Cort Theater, Dec. 2, for blind persons. They will be told the action of the play before each act. The details of the performance are under the direction of the Matilda Singer Magazine for the Blind.

CHICAGO NEW PRODUCING CENTER

Replaces London for Frohman's Spring Productions—Marie Lohr, Irene Van Brugh and Others Coming

With theatricals in London at a standstill because of the war, Charles Frohman will make Chicago a producing center for his Spring and Summer productions, having arranged to transfer many of his enterprises which were originally intended for London.

Mr. Frohman's Duke of York Theater in London is now closed except for matinee performances. A number of English actors and actresses under long term Frohman contracts are still on his hands. Some of these plays and even more of the English players will be made use of by Mr. Frohman in New York; but the bulk of the intended London productions are such that they cannot be so well transferred to New York as to Chicago. Mr. Frohman has accordingly resolved to make Chicago his extra outlet during the coming Spring and Summer, just as every other Spring and Summer for the last twenty years London has been his field for extra theatrical operations.

"This illustrates," said Mr. Frohman, "one effect of the war on the American theater—revolutionary to an extent. Probably neither I nor any of the other American managers who each Spring book passage for London will have any thought of doing so this year. For one thing, nearly every English playwright is directly or

indirectly engaged in the war; and those who are not have stopped playwrighting entirely. For another, with all lights out in London at night, small use can be made of any except provincial English theaters for play producing. Besides, except in rare cases, no English producer feels like speculating in London even with first-class American successes since currency is becoming scarcer and scarcer all over England.

"Anticipating these conditions, I have already made arrangements for Miss Marie Lohr, Miss Irene Van Brugh, and Godfrey Tearle—three of the best-known and best-equipped of English artists—and all under contract to me—to come to America. I feel that I can easily make use of these three people for an all-star production in Chicago, independent of another that I intend for New York in the Spring. If the Chicago venture prospers," concluded Mr. Frohman, "the output can later be made use of in New York. But, from the Spring on, so far as I am concerned, Chicago will understudy London as an extra theater center until the war is over."

This move is one of the most novel plans of Mr. Frohman's entire career. It gives to Chicago a theatrical importance it has not had heretofore.

ACTORS' EQUITY ASSO'N

Plan to Help Destitute Actors—Producer Lowers Salaries, Basing Cause on Poor Work



At the last meeting of the Council, held in the association rooms, Suite 608, Longacre Building, on Nov. 8, the following members were present: Mr. Francis Wilson, president; Messrs. Bell, Bruning, Coburn, Connelly, Cope, Craven, De Angelis, Gillmore, Kyle, Mitchell, Nash, Turner, Westley, and Wise.

New members elected: Arthur Klein, Jack McGraw, Vivian Bushmore, Gertrude Shanley, Frederick H. Moore, Mary Sullivan.

The American actor is suffering some of the devastations of the war. As actresses who have grown old in service to the stage called at the office recently to learn if it were not possible to organize some concerted movement for the relief of her destitute brothers and sisters. The lady had been employed in moving picture studios, and the eight of many of her old and worthy colleagues among the multitude of needy applicants for a day's wage touched her deeply.

The hearts of those who are laboring at the head of the A. E. A. beat responsively to this feeling, and a committee is now deliberating upon a practical co-operative plan that is likely to be adopted, and which promises to prove a great pillar of strength to the entire profession.

Those of us whose duty it has been to intercede with managers in behalf of members and their rights are convinced that while much of the trouble demanding our attention is due to the unwisdom of those entrusted with the responsibility of engaging actors, the real root of most all the theatrical dimension is the lack of candor and straightforwardness. Observance of the honest truth in the beginning of an engagement would preclude heartaches and wrangling at its end.

Persistent indirection and deceit are the despicable characteristics of a certain firm of producers. Wishing to reduce salaries of a company now in New York, because of the bad business of theaters in general, they suddenly wrote the actors who had been appearing in their respective parts for months consecutively, that their work was unsatisfactory, and therefore, they must accept one-third less pay. This kind of thing cannot be permitted to go on. It is a phase of blackmail, and it will take very little more complaint to make the A. E. A. publish the names of the offenders, with all the miserable details.

We have asked a member to recall his determination to leave a company in the middle of the season, whose management desires to retain his services. The member offers no complaint against his present employer, but thinks he would better himself by accepting another offer. The A. E. A. does not for a moment mean to say that an actor should not be allowed to give a notice the same as a manager. But in this case the member was engaged for the season, and if we are to expect managers to live up to the spirit and letter of contracts, it is absolutely essential that all of us shall do the same.

We pause in the great rush of our day's work to think of the passing of E. Y. Backus. An actor of stability and conscience—E. Y. was a zealous member of the association. Last Spring he attended all of our noonday meetings and did yeoman

service in building up the membership. The Council cries, "Hail and farewell" to a loyal colleague, and extends its sympathies to Lillian Thurgate-Buckus in her bereavement.

By order of the Council,
HUGH McMAN, Cor. Secretary.
HOWARD KYLE, Sec. Secretary.

NEW PRINCESS BILL

"Nettie," by George Ade; "The Fog," and "Across the Border," to Be New Offerings

The Princess Theater will reopen shortly with an entirely new programme of three one-act plays. The new ones are "Nettie," a comedy by George Ade; "The Fog," a drama by Frederick Townsend, and "Across the Border," by Benajah Marie Dix (Mrs. Fiebbe), co-author of "The Road to Yesterday." Of these, "Across the Border" is considered by the Princess management as the most ambitious play yet attempted there, for while it is in one act, four scenes will be presented without the lowering of the curtain. The play runs an hour and ten minutes, and requires a cast of sixteen. Holbrook Blinn will play the leading role, and a young Englishman, David Powell, will also have an important part. Jean Murdoch will have the principal feminine role. The play is psychic in character and is said to be particularly timely.

"Nettie" is an episode of a fashionable restaurant, and reflects Ade's characteristic satire upon modern life. There are five characters in the play. "The Fog" is a thriller of low life in London. Its chief character is a Scotch engineer of a tramp steamer. Emilie Pollini will have an important part in this play.

NEW STAGE EFFECTS SHOWN

Sketches and Concrete Domes Exhibited to Aid Committee of Mercy

An exhibition of new stage effects is on view at No. 714 Fifth Avenue, under the auspices of the Stage Society of New York. It is given for the benefit of the Committee of Mercy.

The exhibition includes color prints, sketches, and costume designs by Leon Bakst, Maxfield Parrish, O'Kane Conwell, Joseph Urban, and others.

Sam Hume, a pupil of Gordon Craig, has contributed to the exhibition several models which show the application of atmosphere to stage settings.

The demonstration's most interesting exhibition is the concrete "sky dome," a German invention seen for the first time in this country. By means of this dome color can be diffused with remarkable brilliance and fidelity to sky colors.

The present exhibition is the first attempt to assemble the work of representative American stage artists.

DEATH OF CECIL RALEIGH

Cecil Raleigh, the well-known English playwright, died Nov. 10 at his home in London. Mr. Raleigh had been ill but a short time. Mr. Raleigh was born Jan. 27, 1856; he appeared on the stage in a comic opera at the Royalty Theater Oct. 4, 1880. Later he became dramatic critic of *Vanity Fair*, *The Lady*, and *Sporting Times*. Mr. Raleigh then devoted himself to the writing of plays melodramatic in character. Many of his plays achieved wide popularity in America. Among the most popular of those produced in this country are: "The Whip," written in collaboration with Henry Hamilton; "The Sunshine Girl," with Paul Rubens; "Buns of Society," with Hamilton; and "Lord Doncaster." His wife, Babs Raleigh, played the role of Mrs. Lipsky in "Consequences" here a few weeks ago, and is now with the company in Chicago.

"THE MARRIAGE OF COLUMBINE"

A Comedy in Four Acts, by Harold Chapin. Presented at the Punch and Judy Theater, Nov. 10, by Charles Hopkins, Under the Stage Direction of Lionel Belmore.

Scaramouche, a clown Charles Hopkins
Columbine Mrs. Hopkins
Tommy, their son John Edward Emery
Mar, their daughter Mr. Emery
Jeanne, the baby By itself
George Salamandro Edward Emery
Mrs. La Holar Louise Glessner Hale
Alfred Scott, a local printer Herbert Fort
Joeie Poole, his niece Vera Poole
Bob Servants at the Charles Hamilton
Ann "George" Linda Bolton
Mrs. Jollings, a landlady Eleanor Carey
The action takes place in England at Duncheater, an old and respectable town, the latter part of the last century.

Act I.—"The George" is a clock in the evening.
Act II.—"The George," the next morning.
Act III.—"The George," the evening of the same day.
Act IV.—Mrs. Jollings's ground floor front, two days later.

My fair neighbor, who said that the Punch and Judy Theater was "the cutest little playhouse in New York," did fair justice to it. Smaller even than the Little Theater, it has a quaint, old-fashioned interior or very plain dark wood and a row of curious little boxes. The whole atmosphere suggests the old-time puppet theater of which you have seen cuts in descriptions of the medieval stage. Here, I believe, Manager Hopkins intends to establish a permanent company for the presentation of literary and stage novelties.

He makes a pretty good beginning with "The Marriage of Columbine," although I do not by any means predict its popularity, as it is rather delicate souffe for the roast beef appetite of Broadway. But you don't have to be an outspoken "high-brow" to appreciate its charm of refined humor.

The three acts deal with the domestic affairs of Scaramouche, "a clown of repute," and his dainty, devoted, lovely, but naive and uneducated little wife, Columbine. She is the mother of three children, and as circus people they travel from town to town. Now they are at "The George," in some indefinite English inland town. They have been happy all these years until now a Puritan newspaperman invades the little circle, and in a private interview with Columbine surprises her secret that she and "the great man" never were legally married. To poor little Columbine and big-hearted Scaramouche this portends nothing; but the meddling Puritan waits out to her the sin of it and the hell awaiting her, her husband and children. And just to escape this fate and save them all from perdition, she goes off with the good man and gets married to him. But she brings the baby along! And when the Puritan in their new lodgings shows her the marriage certificate, she simply exclaims: "Oh, I've got one like that!" But she never appreciated its significance in her overwhelming love for the great clown. And when the good man implants a passionate kiss on her lips, she is aroused from her delusion. And then and there the door is burst open, and Scaramouche rushes in and folds his little unhappy wife to his big bosom and tells the virtuous Puritan to go to.

To the realistic mind of the ultra-prosaic person it is pretty much like a cavari to the general. It is one of those quaint, highly atmospheric little plays that claim a place all to themselves aloof from the clangor and hurly-burly of the Great White Way; but there should be a spot sacred to the sweetness and tenderness of this poetic little drama of paradoxes and elements to which we must not apply the microscope of materialism; and for one, I hope it will have a career of genuine prosperity.

The acting is in the main charming. Mrs. Hopkins lends a poetic delicacy to her portrayal of Columbine, and Mr. Hopkins plays the mainly clown with much dignity, though perhaps with some slight want of flexibility. A delightful portrayal is that of the sweet-tempered old parasite and hearthstone companion, Salamandro, by Mr. Emery; Mrs. Hale does full justice to the sharp-tongued but really sympathetic old ex-questrienne, Madame La Holar, and an unusually characteristic performance of the part of the Puritan newspaper man is to be credited to Herbert Fort. The blatant landlady, Mrs. Jollings, is well played by Eleanor Carey, though the other minor parts are all in competent hands.

AT OTHER HOUSES

STANDARD THEATER.—"The Yellow Ticket." A. H. Woods's production of Michael Morton's successful drama recently seen at the Mitting Theater, with the original cast headed by Florence Reed and Edwin Arden, will be the attraction at the Standard Theater for the week beginning on Monday night. The play is of particularly timely interest because of the Czar's recent proclamation of civil freedom to be accorded to his Jewish subjects; for Morton's heroine in the drama is a young Jewish maiden who is forced to apply for the yellow ticket to travel to her dying father. The yellow ticket is the official passport issued by the Russian Secret Service police for the protection of fallen women. It is, in fact, the most powerful passport in Russia. The Jewish girl in the play is forced to accept a yellow ticket to escape from "the pale of settlement" where she and others of her race are confined. As a result of the deception follows one of the most thrilling scenes ever presented on the stage. The supporting cast includes Sidney Booth, David Torrence, Edward Mawson, Macey Harlan, Harry Hillard, Maude Leslie and others. The usual

C. GAVIN GILMAIN.

C. Gavin Gilmain is seen sitting on the steps of the Intervale Hotel, in New Hampshire, with a copy of his favorite paper, THE DRAMATIC MIRROR. Mr. Gilmain is at present putting on an entertainment for the Union League Club of Asbury Park, to be held on Nov. 19 and 20, consisting of a triple bill, one of which is his own sketch, "The Old and the New," where he gives an impersonation of President Wilson. Mr. Gilmain has been remarkably successful in his individual work in this sketch, and this picture shows a rather striking resemblance to our Chief Executive.

Tuesday, Thursday, and Saturday matinees will be given.

CENTURY OPERA HOUSE.—The last week of the first half of the grand opera season at the Century Opera House will be dignified by the production of Donizetti's "Lucia," which will serve as a medium for the exploitation of the coloratura singing of Miss Florence Macbeth, the American prima donna whose success at the Central Park Institution has been well merited. Miss Macbeth has been heard in but two roles since her arrival—the Doll, and Antonia in "The Tales of Hoffmann"—and in each she has sustained the reputation that had preceded her. In the famous "mad scene" of "Lucia" she will have sufficient scope for the display of all the vocal faculties of which she has vocal possession. Orville Harrold will sing Edgar, which role is well adapted to the lyric quality of his voice. It is a part in which he has won much praise. Louis Kreidler will be heard as Sir Henry Ashton and Alfred Kaufman will sing the music of Raymond. Hardy Williamson as Sir Arthur Buckland, Elizabeth Campbell as Alice, and Frank Mansfield as Norman complete the cast. A new English translation of the libretto by Alger non St. John Brecken will be used. Joseph Euro will conduct the performance and the stage will be under the direction of Jacques Colni. "Lucia" will be sung Tuesday and Friday evenings and Thursday matinee.

GRAND OPERA HOUSE.—Frances Starr in "The Secret" is the attraction this week, with the following notable cast: Robert Warwick, Montague Love, Frank Reicher, Elaine Janicourt, Harriet Otis, Delleanough, Beatrice Reinhardt, Edwin R. Wolfe.

BRONX OPERA HOUSE.—"Within the Law," presented by Selwyn and Company, will be the attraction at the Bronx Opera House, 149th Street east of Third Avenue, for one week only, beginning Monday evening, Nov. 16. "Within the Law" will be remembered as the sensational successful play that achieved the record of more than 650 nights on Broadway. Catherine Tower has the role of Mary Turner.

NEW YORK THEATRE.—"The Traffic," a drama in four acts, is being presented this week. The play, which deals with political and social conditions of any large American city, has had a successful run in Chicago.

E. Y. BACKUS DEAD

E. Y. Backus, actor and stage director, died on Nov. 13 at his home in Westport, Conn., at the age of sixty-two. Mr. Backus was born in Danielson, Conn., and made his debut in the Boston Theater in the late seventies. He came to New York and joined the old Empire Theater Stock company, appearing in many of the productions as well as acting as stage director. His last engagement was in support of Margaret Anglin last season. Mr. Backus is survived by his wife, Lillian Thurgate, who appeared generally in the same companies with him. He was buried Nov. 14 at his birthplace, Danielson, Conn.

"PEASANT GIRL" TO FOLLOW "SUZI"

Emma Trentini in "The Peasant Girl," formerly known as "Polenblut," will have its New York premiere shortly at the Casino, succeeding "Suzi."

NEWS OF STOCK PLAYS AND PLAYERS

The Ticker

The Ticker's province is to treat of anything connected with stock players. Hence what follows: There is to be a live stock show in Kansas City next week and the week after. Appropriately, it will take place at the Stock Yards, in connection therewith there will be acts by actors, performances and music by the band. The affair has been arranged by the American Royal Live Stock Show of Kansas City. There will be Percheron, Clydesdale, Shire, and Belgian horses—let us congratulate the latter. There will be a parade in the arena of all the prize cattle, animals valued at \$20,000 each. The exhibit will be preceded by a half-hour concert by the original Kitties—all Kitties bands are original, and all wear the Scotch uniform, which carries an algebraic character as to trousers. "Immediately after the grand concert," the real actors, the list as appended:

Wilson Brothers, comedy acrobatic clowns; the Three Nevados, head and hand balancers and comedy acrobats, contortionists and equilibrists; the Four Casters, hand-to-hand casting and flights through midair, featuring a complete triple somersault; La Rose Marguerite and her high school horse; the Van Dieman troupe of female ground acrobats and tumblers; the Real Quartette, jubilee singers in folk songs and classic and popular airs; the Royal Hayashi Japanese Troupe of acrobats; Blake's comedy circus, featuring the original, unridable Hoo-Haw Mule Maude; the Tasmanian Troupe, in feats on special apparatus suspended from the roof of the pavilion; the Fisher Sisters, aerialists; the Flying Valentines, and the Cottrell Powell Troupe, direct from the New York Hippodrome, in a great equestrian novelty. Are you out?

HORNE STOCK, IN OHIO

New People in the Company That is in its Ninth Week

Youngstown, Ohio. (Special).—The Horne Stock company, beginning their ninth successful week of S. B. O. in this city, introduced three new members in their initial performance, "The Lion and the Mouse." Miss Alice Clements succeeds Miss May Melvin as leading lady, Mr. W. O. McWatters succeeds Mr. Louis Ancker as leading man, and Mr. Alvin D. Simms succeeds Mr. Jay Collins. Miss Clements is not a stranger to Youngstown, as she has appeared here on previous occasions with Kline and Stranges and Cohan and Harris attractions. She will also be remembered for her excellent work during two years as leading lady for Mr. Horne at Akron. Miss Clements has been with him at various times, playing leading roles in New York, Brooklyn, and Chicago. On Tuesday afternoon, Nov. 10, following the matinee performance, Miss Clements held a reception on the stage, presenting each lady with a rose. She has been heartily received and has won a great many friends.

Mr. W. O. McWatters, direct from the Chicago Horne Stock company, is a native of Ontario, Canada, and comes from an old theatrical family. He is a gentleman in every meaning of the term; and, while this is his first time in this city, he has won the good-will of the patrons. Mr. Alvin D. Simms is an old member of the Horne Stock, and comes from their Brooklyn company. He will appear in a diversified line of characters, and, up to the present, has won a wide acquaintance. Mr. Thos. Kreuger, who has been here a short time, is also making friends by his excellent work.

STOCK FOLKS OF CLEVELAND

CLEVELAND, O. (Special).—The Strange Woman, at the Metropolitan, Nov. 9-14, by Metropolitan Players, gave a satisfactory interpretation of the piece. Loretta Wells and Harold Hendee were added to the cast of the Metropolitan Stock company Nov. 8. Mr. Hendee was formerly with Orpheum Stock company, Philadelphia, and Keith's Stock company, Toledo, O. Miss Loretta Wells has been connected formerly with a number of well-known stock organizations.

Mrs. Joe Robinson Haywood, formerly with Modjeska, Blanche Walsh and many other noted players, has joined the Holden Stock company for a short time. Mrs. Haywood is a well-known character actress and scored heavily at the Cleveland Theater Nov. 9-14.

"No Mother to Guide Her," at the Cleveland by the Holden Stock company, Nov. 9-14, proved very satisfactory and drew good business.

The Grand Permanent Stock company in "The Perils of Pauline" at the Grand, Nov. 9-14, to satisfactory business.

SINCLAIR.

BROWNELL STOCK AT BUFFALO

BUFFALO, N. Y. (Special).—The Girl of the Golden West, at the Lyric, Nov. 9-14, presented by Brownell Stock company, was well patronized. Week Nov. 16, "Sherlock Holmes."

BAKER.

"PAID IN FULL" FOR BENEFIT

For the benefit of the St. Paul Police Benevolent Association, the Huntington Players last week presented "Paid in Full" at the Metropolitan, St. Paul, Minn. The cast contained Wright Huntington, Mr. Bond, Ethel Grey Terry, Grace Lord, Ann Herritage, Mr. Penwarden, and Mr. Conrad. Miss Terry, who played Emma Brooks, appeared in the Belasco production of "The Lily," playing the role of Christienne, taking Julia Dean's place. Miss Terry will join the ranks of the Huntington Players permanently.

WADSWORTH STOCK IN "TEXAS"

Wadsworth patrons are enjoying some of the older sure-fire plays. Last week "Texas" gave great satisfaction with Warda Howard in the title-role. A daughter of the West, the part was just in Miss Howard's line, and she again shows what she can do in ingenue roles. John Lorenz was a dashing Fresh Water Jack, and Richard Ogden's performance followed up his splendid work in Jackson Ives in "Ready Money." Jerome Renner, Edith Spencer, Henrietta Goodwyn, and Carroll Dady gave excellent support.

BROOKLYN STOCK NOTES

"The Brute," "The Family Cupboard," "The Little Lost Sister," "The Traffic"

The first Brooklyn stock production of "The Brute" was presented at Payton's Lee Avenue Theater, Nov. 9-14. Claude Payton and Phyllis Gilmore assumed the principal roles, while Charlotte Wade Daniels, Benjamin Luce, Degmar Lanetta, William Gerald, and Dorothy Farrier were seen in the minor parts. The offering drew to splendid business.

"The Family Cupboard" was the second week's offering at Keith's Crescent Theater. Several new members were introduced to the Crescent patrons in this bill. The principal roles were assumed by Corliss Giles, Frances Neilson, Clara Mackin, Isadore Martin, and Almsworth Arnold. Charles Schofield revealed in the comedy role of the variety actor. In the other parts were Marguerite Tebeau, Margaret Vail, Beatrice Moreland, Charles Wilson, Sol Aiken, Arthur Mack, Stanley Hisman, Philip Gerald, and Sarah Kay. The next attraction at the Crescent is "Passers-by."

Fayette Perry scored in the title-role of "The Little Lost Sister," which was last week's offering at the Gotham. Carolyn Elberta, Alfred Swenson, Florence Plackney, Lavinia Shannon, J. Francis Kirk, and John Dilson appeared in important roles. Others in the cast were William Amadell, R. E. Holland, William E. Drake, and Marie Chaddock.

"The Traffic" was last week's attraction at the Grand Opera House. Noel Travers and Leah Winslow were seen in the principal parts. Next week's attraction, "The Chorus Lady."

Week of Nov. 16, "Fine Feathers," at the Whitney, succeeding "Bought and Paid For," which ran week of Nov. 9.

Lee Harvey tendered his notice and closed with the Gotham Players Nov. 7. Mr. Harvey became very popular during his stay at the Gotham. His splendid interpretation of the dope send in "The Lure" commanded favorable comment from the local press.

After battling with the Gods of Vaudeville for about three months, Monna Phillips has deserted the variety ranks and returned to stock. She has signed as leading woman with the Poli Players at New Haven.

Daniel Hanlon, who was stage-manager at the Crescent Theater for several seasons, has been engaged in a similar capacity for the Poli Players in Washington. Mr. Hanlon assisted Director William Mason for several seasons.

Wilmer Bentley, who was recently engaged for stock near Boston, was allowed to cancel his stock engagement in order to join Rose Stahl in "A Perfect Lady." Mr. Bentley opened Nov. 14 with Miss Stahl in the leading comedy role. The company will close the New York engagement and go on tour.

J. LMOY DADA.

SHAKE-UP OF POLI PLAYERS

The Entire Circuit Gets Two Weeks' Notice—Reorganization in Prospect

A wave of unrest is sweeping over the Poli Circuit, and anxious ears are listening for Sylvester Z. Poli to say, "Peace, be still." The trouble grew out of a notice posted in Chase's Theater, Washington, D. C., the big Poli house, notifying the players that two weeks from date of posting week, Nov. 9, their services would no longer be required. Even the manager, James Thatcher, is assigned to take a vacation for a month. The shake-up includes every playhouse on the Poli Circuit. The notice created a flutter, coming without premonition just as the players at the Chase were assembling for the evening performance. The only explanation offered was the following by Manager Thatcher: "Because Mr. Poli believes that radical changes throughout his entire circuit of theaters will give added vigor to the production and interpretation of the plays selected for the new season. Mr. Poli has inaugurated a complete shake-up in every company under his control. The decision affects every Poli house from Washington to Springfield. In consequence, there will be presented here an absolutely new company to Washington theatergoers. Not a single member of the present cast will be seen in the presentation of that week's play. The new company here will be made up of the pick of the theatrical profession whose experiences qualify them for stock presentations."

Inquiry by THE MIRROR at the New York office of Mr. Poli resulted in no additional explanation, although it is hinted that Mr. Poli may give a more extended statement than that by his manager in Washington "some time in the future." Mr. Poli was not in the city when a Mirror representative called at his office.

WASHINGTON, D. C. (Special).—L. J. Foose, manager of the Hyperion Theater, New Haven, Conn., who has just come to this city, says that the new roster of the Poli Players will be announced within a few days. It is understood that Charles Mackey and Lillian Kemble will play the leads. Helen Tracey will probably be retained. The first play to be produced by the new company will be "The Money-makers."



KATHERINE BLAIR.

Miss Katherine Blair is a member of the stock company at the Grand Opera House, Canton, Ohio. Her work has been complimented by visiting managers and she is personally and professionally popular in the city where she is playing. Miss Blair is the ingenue of the Feber and Shea Stock. She is twenty-two years old and a protégé of Blanche Ring, who picked her out of the chorus of "The Wall Street Girl" and made her the ingenue of that company. Miss Blair also played the ingenue role with Miss Ring in "When Claudia Smiles." She also served a season in vaudeville with Eva Davenport, who voluntarily acted as dramatic tutor to Miss Blair for almost a year.

Last Summer, when Mort Shea was picking his stock company for Canton, he offered the ingenue lead to Miss Blair. She had never played stock before. When Mr. Shea insisted she went to Canton for a trial engagement of two weeks and has already played there twenty-eight. She has promised Mr. Shea to remain in Canton until Christmas. Two weeks ago Mike Selwyn, of Selwyn and Company, saw her play the lead in "The Blindness of Virtue," and it is understood that in January she may appear in a Broadway production by that firm. Miss Blair is an attractive blonde, talented, and has great promise as a leading woman.

SAN DIEGO, CAL., STOCK

SAN DIEGO, CAL. (Special).—For week Nov. 1, the Empress Players offered the comedy, "Lend Me Your Wife." The play was well staged and all of the members of the regular stock company were well cast. Clarence Bennett as Captain Tarbox, and Catherine Evans as the hired girl, were without question the hit of the show. Baby Jack Van Fossen was carried on for the part of Tom's baby and appeared to really enjoy the supper served in the second act, and although he was expected to cry at this point of the play, Jack saw nothing to cry over and missed this part of the play.

The Little Theater opened its doors to the public Nov. 1 with the stock company. The first play offered was "One Woman's Life," with Will Jossey and Katherine Koe in the leading parts. The play was well received by a great number of people, and Miss Koe received a number of floral tributes from her friends. Miss Koe is a girl of exceptional beauty and should win a good following. Miss Mary O'Donnell as the child carried off the honors.

MARIE DE BRAU CHAPMAN.

"THE LURE" AT THE BRONX

The return of Rowden Hall to the Keith Players tested the capacity of the Bronx Theater last week. The ovation given this young leading man was a well-deserved compliment to his worth and popularity. George Scarborough's "The Lure" also introduced Justina Wayne, a most capable and conscientious leading woman. Luella Morey, Margaret Fielding, Mollie Bevell, Luella Smith, Fred C. House, Allen E. Mathes, and Walter Marshall completed the cast.

Week of Nov. 16, first stock performance of "Big Jim Garity."

IDA C. MALCOMSON.

NANCE O'NEIL—FRANCES RING

PITTSBURGH (Special).—Nance O'Neil made her farewell appearance in Pittsburgh with the Schenley Players, Nov. 9-14, at the Schenley, in "Her Own Money." As in her other roles with the Schenley Players, Miss O'Neil was, indeed, praiseworthy as Mary Alden. George Allison was capital as Lewis Alden, and Louis Kimball was happily cast as the real-estate salesman. Mrs. Mathilda Dehon, Roxanne Lansing, Jessie Mueller, and Ernest Cosart gave the star capable support. Miss O'Neil's engagement with these players was a limited one, and it was a treat to stock patrons to see the star in the various roles played at the Schenley. From Pittsburgh she goes to California to appear as the star in several motion-picture plays. "The New York Idea" followed, with Frances Ring.

Frances Ring is the new leading woman at the Schenley, and made her debut Monday, Nov. 16, in "The New York Idea," and continuing throughout the week. Miss Ring is a sister of Blanche and Julie Ring, and was leading woman with "The College Widow," "The Wolf," "Get-Rich-Quick Wallingford," "The County Chairman," and "The Man of the Hour."

D. J. PACKNER.

MOZART PLAYERS, ELMIRA

The Mozart Players, of Elmira, N. Y., produced Nov. 9 "The Lost Trail." Those in the company are David Vonder Smith, Henry Carleton, Arthur Griffin, Dave Rogers, Jack Roach, Harry McKee, Miss Peggy Cameron, Dora Smith, and Carrington. David V. Smith and Dora Booth are new arrivals in the company and are fast becoming favorites. Mr. Smith, who is the company's juvenile, was popular with the Lyceum Stock last Summer and his reappearance is welcomed.

THOMPSON-WOODS CLOSES War and Opposition of Picture Houses As- signed as Reason

St. John, N. B. (Special).—The second season of the Thompson-Woods Stock company, at St. John, N. B., Can., was obliged to terminate, Nov. 7, with "Shadowed Lives." The company was capable, and the list of plays produced sufficiently Catholic to suit all tastes; but the financial unrest due to the European situation, and Canada's contributions to the forces at the front, coupled, perhaps, with the marked opposition of the excellent programmes at the picture houses, produced a decided lack of patronage as compared with a year ago. It is unlikely that the Opera House will remain dark very long.

K. C. TAPLEY.

BAKER STOCK OF SPOKANE

SPOKANE, WASH. (Special).—The Baker Players will open at the Auditorium Sunday afternoon, Nov. 22, in "Alias Jimmy Valentine," according to final arrangements made between Manager Charles W. York and Dan L. Weaver of Spokane and George L. Baker of Portland, Oregon, who is general director of the company. For the second week the stock offering will be "Little Miss Brown," and for the third week, "The Master Mind." The fifteen players have been selected, transportation provided, and some of them are now on the way to Spokane. They will arrive probably next week. Two will come from Halifax, N. S., where they have been playing stock engagements; others come from New York and Eastern centers, and the remainder from the South. With the exception of Miss Cora Belle Bousie, the leading woman, the personnel of the company has not been announced by Mr. Baker.

W. S. McCREA.

ST. LOUIS STOCK

St. Louis, Mo. (Special).—Director Charles Sinclair offered the Players in "Gruustark" at the Park Nov. 9-16. A good production pleased the many patrons. Mitchell Harris and Marion Ruckert in the leading roles and John Maurice Sullivan as the heavy scored. Robert McClurg, Phillips Tead, Henry Hull, Eda Von Huelow, Anna B. Price, and Leonora Bradley are other members of this popular organization. "The Fair Co-Med" was well received at the Shennandoah Nov. 9-16. Sarah Edwards, one-time favorite at the Delmar, was heartily received. Anna Berger Price, daughter of E. D. Price, of the managerial staff of Klaw and Branger, is enjoying a popular sojourn with the Players' Stock company.

VIVIAN S. WATKINS.

POLI PLAYERS, BALTIMORE

BALTIMORE (Special).—"The Butterfly on the Wheel," which the Poli Players presented here week Nov. 9-14 for the first time in stock, is one of the few plays which does not lend itself admirably to stock use. With the sole exception of Miss Grace Huff, every member of the cast appeared ill at ease, furnishing a most striking contrast to the excellent poise exhibited by every member of the company the week before in "Gilda." The remainder of the cast have seldom appeared at greater disadvantage. The staging, too, was not up to the standard. Week Nov. 16, they are offering Eleanor Robson's success, "The Dawn of a To-morrow."

I. B. KENNIS.

VEAL STOCK IN TENNESSEE

Week Nov. 9-14, in McKenzie, Tenn., was a busy one. The Veal Stock company, which is fulfilling a week's engagement, is drawing large crowds. To enliven the excitement, Will D. Upshaw, "Ernest Willis" of Atlanta, Ga., gave his Lyceum lecture at the town Auditorium. "John's Hat" was the subject. This created much enthusiasm and drew crowds. To celebrate the election of Governor Tom C. Rye's election, who came originally from Paris, the Lewis Stock company lent its orchestra to the town.

CLYDE GRISMAN.

STAGE DIRECTOR FOR BAKER STOCK

Edwin H. Curtis, who for the past seven weeks has been the stage director for the Wright Huntington Stock company at Shubert Theater, Minneapolis, has been kindly released by Mr. Huntington to accept an offer as stage director for George Baker at the Auditorium, Spokane, Wash., opening Nov. 22. Mrs. Curtis (Miss Ollie Cooper) has also been engaged as a member of the company.

BAKER PLAYERS, PORTLAND, ORE.

PORTLAND, ORE. (Special).—The Baker Players who were not needed in "Bought and Paid For" last week in October, presented "Mother" at the former Hellig, now called the Eleventh Street Playhouse. Florence Roberts played the title-role. Most of the nights were sold to fraternal organizations, and the attendance was large.

LOGAN.

NEW INGENUE FOR MILWAUKEE STOCK

Lela Lee appeared with the Shubert Players, Shubert Theater, Milwaukee, as leading woman in "The Man from Home." Miss Valerie Valair left the company Nov. 8, and Miss Lee, said to be a protégée of Belasco's, promptly filled the position Nov. 9, through permission of David Belasco, who has her under contract.

"MADAME SHERRY" PLEASURES YONKERS

The Yonkers Stock company completed the fourth week of its successful season at the Warburton Theater, Yonkers, N. Y., Nov. 7, with "The Dawn of a To-morrow." Miss Regine Wallace, the leading lady, scored a most pronounced success as Glad. The creditable manner in which Miss Wallace has handled all of her parts with this company, recently organized by George Farren, has won for her instantaneous popularity with everybody. Since the establishment of the Yonkers Stock company, four weeks ago, George Farren has set a pace in the selection of his plays which by a big margin eclipses all previous records, and he is going to maintain this standard. The programme so far includes "Get-Rich-Quick Wallingford," "Mrs. Dane's Defense," "Baby Mine," "The Dawn of a To-morrow," Week Nov. 9-14, "Madame Sherry" was the offering. Gypsy Dale was cast for the prima donna. Her fascinating charm, beauty and talent, together with the ensemble, stamped the week's attraction the most successful ever seen in Yonkers. "Bought and Paid For" follows.

MAUDE ODELL LEADS STOCK

Maude Odell made her debut to the Sacramento public in "The Thief," under the management of Perry Gorton, Nov. 2. Miss Odell, who is ingenue of the Grand Players, Grand Theater, Sacramento, Cal., has appeared often in the East. Last season she was seen in New York in Fred C. Whitney's production, "Maria Rosa," the play in which Lou Tellegen, Sarah Bernhardt's former leading man, was featured along with Dorothy Donnelly, of "Madame X" fame. Miss Odell played Tomaso in "Maria Rosa." Among other productions that Miss Odell has appeared in is "The Paradise of Mohammed," with Grace Van Studdiford.

CLEVELAND STOCK NOTES

Margaret Neville received a warm welcome on her return as leading lady of the Holden Stock company at the Cleveland Theater Nov. 2-7. Only a "Shop Girl" at the Grand, by the Grand Stock company, Nov. 2-7, was well done. Frank Carlton and Elizabeth Dye bear special mention for excellent work. The new Cincinnati Stock company gave its second performance of "The Substitute Teacher," at the Colonial, Nov. 1. The Metropolitan Players, with May Buckley and John Halliday, did enormous business Nov. 2-7 in "At Bay."

ROBERT A. SINCLAIR.

"THE CHRISTIAN" IN FALL RIVER

FALL RIVER, MASS. (Special).—The Hion Stock company presented week Nov. 9-14, "The Christian," with Hooper Atchley as John Storm and Marcelle Hamilton as Glory Quayle. Miss Hamilton has made good, and will become very popular with the patrons. The work of both Mr. Atchley and Miss Hamilton was exceptionally good. Edythe Ketchum, W. Olathe Miller, Carroll Ashburn, Frank J. Hetterick, Ted Brackett, and Albert A. Busbee gave good support. Well staged under the personal direction of Earl D. Dwire. Pleased large attendance.

W. F. GUN.

PLAYERS STOCK, CALGARY

CALGARY, ALTA. (Special).—"Madame X," as presented by the players under the direction of Theo. Johnston, at the Grand, Nov. 2-7, was equal to most, and far better than many, of the road attractions that have been sent here from New York. Miss Frances Brandt's portrayal of Jacqueline was absolutely fine and convincing. Guy Harrington as Florist fully maintained the excellent reputation he has gained here, his work in the third act being especially fine. Charles Peyton was an admirable Raymond. Business good. First half, 9-14, week, "Peg o' My Heart"; last half, "The Players."

GEORGE FOUNS.

LAWRENCE EVART AND LORA ROGERS

Lawrence Ewart and Lora Rogers, of the Albee Stock company, are both ill and have been forced to abandon the stage for a while. Mr. Ewart is now in Providence and Miss Rogers has gone to Oklahoma, where, upon her father's ranch, she will complete her convalescence.

STOCK AT SPRINGFIELD, ILL.

SPRINGFIELD, ILL. (Special).—The Empire had "Riley Reception" and "Who Died First" week Nov. 9, burlesque plays by the stock company, had fair business. This house has taken the William Fox service of photoplays and the same have given satisfaction so far.

TOMPKINS.

MALLEY-DENISON PLEASURES

TAUNTON, MASS. (Special).—The Malley-Denison Stock company presented for the week Nov. 9 "Bought and Paid For." The play was well presented and acted. "Magpie Pepper" will be the attraction Nov. 10.

C. H. BARKS.

PRINCESS STOCK, DES MOINES

Des Moines, IA. (Special).—Eliot Getchell presented the Princess Stock company week Nov. 8 in "Broadway Jones." Mr. Woodruff, Miss Bainter and the entire company were seen to advantage. "The Little Minister," week of Nov. 15.

KAHN.

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By merely saying I want his opponent.
For week of Nov. 18: Powers, The Mis-
leading Lady, Lewin Stone, Doris Olsen,
Grand Harbor, in the east, Auditorium,
Harry Landy, Pine Arts, "Cometwomen,"
La Salle, "One Girl in a Million," Grand,
"Under Cover," Garrick; "Peg o' My Heart,"
Peggy O'Neill as Peg two hundred and fifth
time, Olympe, "Potash and Perlmutter,"
Illinois, The Little Cafe, "third week,"
America, Munde Hall, "The Black,"
Helen Aronson, The Fun of Mexico, "Prin-
cess," "To-Day," Bertha Mann, eighth and last
week.
Nevada NEWS.

January City (Special).—"Rebecca of Sunny
brook Farm" drew good houses at the Maltese
Nov. 9-13, and gave much satisfaction. Mar-
guerite Henry as Rebecca and Jean McAlpin as
Aunt Martha were fine. Mills, Olga Petrova
in "Panties" Nov. 10-21. "Within the Law"
Nov. 22-25.

A real novelty. "The Fashion Show," heads the one bill at Keith's Nov. 9-11, which is crowded all the time. The act stars Hugh Hefner, who was crowned "Playboy" king sitting on a throne, and with lightning rapidity he changes a stunning effect on each. Blanche Latell and the eleven Chiketa are principal assistants. Appearing Nov. 12-14 Gus Hornbrook and company in "Cheyenne Days," Lander De Courcy and company, Albee, John Nor, and Lita and Billie Williams. Draped with the flag of all nations. Inside and out, the Orpheum Nov. 9-14 offered an international bill composed of good acts. American and foreign comedians, a variety of songs in blue, who sing, tell stories, etc.; Austria was looked after by Louis Blaghy, clever class comedian; Germany by the Otto Brothers and company; and England by the Gaiety, a unique character impersonator; China by Hong Fong a young man who sings popular songs and tells stories; Japan, clever troupe of acrobats; the U. S. by Robert and company; France by McCullin and company, sketch Ireland, Jack McQuillan, middleweight champion, in more

SAV. FRANCISCO (Special). — The Columbia Theater did business with "The Power Lite, the Rich Girl," and entered on its second week Nov. 9. "The Woman" at the Alcazar Nov. 9 was well received. Florence Malone was the heroine, with Ralph Kerrill, Burt Wesner, and the "Lovers of the Desert." The new play at the Nov. 18 a new play by Charles and Albert Kramm will be produced.

The Cort had a drawing card in "The Whip," and it is now in its final week. No. 18 will continue "The Whirlwind" and "The Whirlwind." The Gaiety is now in its last week of "Let's Get Married," with Frances Cameron, Jess Dandy, and Walter Lawrence in the front.

The newscasts gave a matinee at the Columbia Nov. 9, and added to the sick fund of the organization.

Gertrude Hoffman at the Orpheum was the particular star Nov. 8, and in the excellent bill were Will Oakland, Tony Hunting and Frances Williams, and Peter and Mich. Moskau, Canton, and Gertrude Collins. The new bill at the Woodward's Animal Circus. "The Sunbeam," the Hippodrome Four, and George and Lily Gardon. Pantages had a skit of "Twenty Minutes With the Board of Supervisors." The Wreck of the "Titanic" and Teddy McNamara and other comedians.

A. T. RABY.

Macou, G. A. (Special).—At the Grand Nov.
7 "Bringing Up Father," followed by "High
Jinks," Princess, "Million Dollar Mystery."
Nov. 8: "My Lady Rains," Nov. 9: "The
Long Teller," Nov. 5: "The Typhoon," Nov. 4:
"The Last of Kilfrankes," Nov. 5: "Marta
of the Lowlands," Nov. 6: "Trey o' Hearts."
Nov. 7: Miller Brothers and Edward Arlington
101 Ranch, Nov. 5. ANDREW OLIVER ORR.

JERSEY CITY, HOBOKEN, BAYONNE
Jersey City (Special).—"Rebecca of Sunny
brook Farm" drew good houses at the Majestic
Nov. 9-14, and gave much satisfaction. Mar-
guerite Henry as Rebecca and Jean McAlpin as
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McCaull and company, sketch Ireland, Jack McCaull, middleweight champion, in more

Nothing but compliments were paid by large audiences to the players in the superb stock company at the Garvey, Hoboken, where "At Day" was presented Nov. 9-13. Edna May Jackson, Julia Nca, May Baisar, Marguerite Lee, Frank Kenmore, Norman Houston, and all the company had capital parts.

Dave Martin and company were at the Empire, Hoboken Nov. 8-14, to fine business with only a fair bill. "Prize Winners" Nov. 16-21.

At the Hudson, Union Hill, Nov. 8-14, to very good patronage. Fannie Briggs, Bert Laible, Maudie De Long, Miss Bernard, Amy Butler, Lola Solimine, Frank Whitman, Bert Wheeler and company, and the Wartenburg Brothers were all on the bill and received generous aplauds. 9-14

At the Bayonne Opera House, Nov. 9-14, Boutin and Parker, Yerkes and Hamilton, Seltzer Waters, Orpheum Quintette, and Minerva Courtney and company.

Kate Douglas Wiggin, author of "Noters of Sunnybrook Farm," was a guest at the Majestic Theater, matinee, Nov. 11.

William Hughes has retired from the Orpheum Theater as manager. George Coney succeeds him.

Manager Walter Hall "Pat" Gary, of Keith's Theater, sports a new green Kelly, a present from some of his admirers, for his sporting proclivities, especially in the manly art of self-defense.

Jersey City Lodge, No. 24, T. M. A., were guests of New York Lodge, No. 1, Nov. 14, at the annual entertainment and ball of the latter lodge.

WALTER C. SMITH.

ALTOONA, PA.

ALTOONA, PA. (Special).—Theatrical business here is improving. The New Wilson at Tyrone is offering good attractions every week. "The Misleading Lady," at the Miskler, Nov. 6, T. and J. patrons; "The Wizard of Oz," Nov. 7, to full houses; "Sings and Tells," at the Orpheum, and "The Country Store" brought out crowds week of Nov. 8. Edward Trout, an Altoona boy, is traveling with Thornton.

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ROCHESTER, N. Y. (Special).—The Rochester Orchestra, Herman Donbach, conductor, was heard for the second time this season at the Lewiston Theater, before a large audience, night Nov. 9. The soloists were Madame Johanna Groll, soprano, and Miss Virginia Groll, alto. John B. Mantell, piano. The engagement at the Lewiston, Nov. 10, in "King John." The engagement continued for the remainder of the week. Wednesday matinee, "Hamlet." Thursday matinee, "Richard." Friday night, "Macbeth." Friday night, "The Lear." Saturday matinee, "Merchant of Venice." Saturday night, "King John." V. F. Fitzgerald, has called the feature of the bill at this week Nov. 9. Presenting two lively burlesques, "A Day" and "A Night." The "Broadway Girls" offered the entertainment at the Corinthian Nov. 9-14. In the burlesque, "The Girl and Her Uncle." "Mistaken in the Society." The "Gay Darlings" held forth at the Club to good-laud houses week Nov. 9.

Frank MacIntyre has discontinued his service with the "Columbia Trust" and has taken up with the Progressive Circuit, heading the "Jolly Girls" company.

The Femina is presenting another new bill, with Gertie La Rue as the leading feature in the burlesque, "The Girl and Her Uncle." Royce Rogers.

BIRMINGHAM, ALA. (Special).—The business of David Warfield during his recent visit to the town of Birmingham, Ala., demonstrates that the popular singer will turn their money into gold on real hard times and on no hard times. Mr. Warfield made only two performances, but he could have played to capacity for a week. The Lyric is comfortably filled at each performance. **Week of Nov. 5.** John P. Cooney and his Diving Models held the headline place; the bill was a good one, including the Lyric, the Lyric, the Lyric and company, Stan Flyn, Chas. Pierce and Scotland, Lyons and Yence, Mary Carr, Madison and James, and the Seminary Girls. At the Orpheum Annette Kellermann in "Nephtys's Daughter" in 8th. Hayes, the sensational dancer, is an added attraction, at the Grand. De Wolfe's Broadway Polies "is the drawing card at the Apollo."

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BALTIMORE

Playgoers' Money Is Easy, Every House Packed to Capacity—Bill Ahead

BALTIMORE, Nov. 18 (Special).—Dropping in at any of the local theaters last week, one immediately gained the impression that the majority of Baltimoreans were investing their surplus cash in the amusement field, for at no time during the present season has there been such a general all-round rush to patronize the playhouses as was apparent during the week just past. "The Millionaire" at the Academy, played to capacity at every performance. "The Girl from Uta" at the Knickerbocker, although playing a return engagement at Ford's, demonstrated its exceptional drawing power by selling out house every night. "The Girl from Uta" is an ideal play. The Maryland offered a unusually balanced bill, headed by Irene Franklin and Bert Green, and including Harry Harwood, Corinne Sales, and Francis Dunlop. The huge audience, which completely filled the Academy in the house on Monday night, repeated the double advantage of attending a very worthy variety, at the same time witnessing a very successful musical comedy in Thomas Krier's "Queen of the Movies." The opening performance was for the benefit of the Maryland Tuberculosis Sanatorium. Mr. Krier in staging and conducting the piece has again repeated his triumph of "The Girl from Uta," and his company has been invited to either, May De Luna and Frank Mullan head the company, making their appearance in Baltimore after an absence of six years. Robert Mantell in repertoire Nov. 22.

Frank Craven received a royal welcome at Ford's Monday night when in his own comedy, "The Many Cooks." His friends completely filled the house and gave him a rousing reception. Young Frank Craven, as he is familiarly known to all Baltimoreans, began his theatrical career with the Harry Harwood Stock company at Albemarle Theatre in this city about nine years ago, assuming all manner of roles and acquiring himself creditably in each. Mr. Craven has succeeded himself with an excellent company, including Irene Franklin, Louise Hall, Jennie Weatherly, William Davis, Harry Smith, and a host of other clever players. "Pinafore" Nov. 22.

The Colonial has a brand-new play, as far as Baltimore is concerned, for, although "The Governor's Room" is now in its third season, the play is the first production of the piece in this city. It is presented by a surprisingly capable company. Cecil Spooner, in "Love's Model," had an unusually good week, it being his first visit in seven years.

Alma Gies's "Hotel at Ford's" Tuesday afternoon was a tremendous success, both from an artistic and financial standpoint.

Miss Lola Hilton, one of the dancers with "The Girl from Uta," fell and fractured her ankle during the performance on Wednesday evening, and had to be carried from the stage. Although unable to resume her role in the production, she traveled to Washington with the company on Sunday.

Florence Starfield dropped in on Friday to look over the "Pinafore," and was delighted when she learned that during this engagement all their previous box-office records have been broken, the receipts for the week being in the neighborhood of \$21,000. He was entertained at dinner by Tania Dean after the performance on Friday.

Miss Alice Davis, who played Mrs. Chichester in "The Girl from Uta," last week, received a royal welcome from her friends at every performance. The present week should prove a profitable one for "The Queen of the Movies," as every night will witness a huge theater party and banquet. Reprising with "The Maryland Sanatorium," there will follow Maryland Motor Boat Club, Baltimore Athletic Club, Maryland Swimming Club, and Ironsides Canoe Club. Home Stahl, in "A Perfect Lady," is one of the early attractions at the Academy. Tania Dean, who is to be carried from the stage, or Mr. and Mrs. Robert Mantell, has tendered them the use of his home during their engagement at the Academy next week. Douglas Fairbanks and Patricia Collins opened their vaudeville engagement at the Maryland on Monday in "A Regular Business Man." "The Girl from Uta" also came in for a riotous welcome. Fawcett and her company return to the Lyric, Nov. 22, for a single performance. Following "Pinafore," which is the Thanksgiving offering at Ford's, a particularly strong list of attractions are booked in order named: "The Girl from Uta," with Taylor Holmes and Walter Jones, Margaret Anglin; "Hart," "The Things That Count," and "High Jinks."

TAMPA, FLA.

TAMPA, FLA. (Special).—The theater at Tampa formerly known as the Green, has been in the hands of carpenters who have been busy making more room, adding new scenery and other changes to make it first class. At the completion of the work it was decided to change the name to the Tampa Theater. It is under management of A. H. Lohr, former manager of the Kinetograph. At the Casino, Nov. 13, "Lucky Sam from Alabama."

JOHN E. WHITE.

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IN CANADIAN CITIES

VANCOUVER

VANCOUVER, B. C. (Special).—De Wolf Hopper and the Gilbert and Sullivan Opera company, at the Empress, Oct. 30, 31: capacity business at the three performances. "Pinafore," "The Pirates of Penzance," and "Trial by Jury" were the operas. While Mr. Hopper was at the Empress it became necessary for the Del S. Lawrence Players to vacate. This merry company went over to Nanaimo, and presented "Madame Sherry" and "The Three Twins" to a B. C. Nat. Goodwin, at the Avenue Nov. 8, 9, 10. "Never Say Die," "The Lawrence Players" in musical comedy productions, has created quite a furore by her very remarkable singing. All the critics were unanimous in saying it was a distinct treat to listen to this artist. The company have presented, in the following order, these musical plays: "Madame Sherry," "Forty-five Minutes from Broadway," "Alma, Where Do You Live?" "Girl from Rector's," "Three Twins," and "The Flirting Princess," each and every one of which has proved successful. "The College Widow" is underlined.

Harry Cornell-Rhodes Corley and company are appearing over the Pantages time in another playlet by Howard Russell, entitled "The Crosses." It will be remembered this came into the company of players were here a short time ago in "Smithy and the Sol," by the same author.

Miss Maude Leone, who is in a hospital in Victoria recovering from an operation, will, it is said, reject the Lawrence Players in about four weeks. That she will be royally welcomed soon without the saying.

MINNIE M. RUSSELL.

TORONTO

TORONTO (Special).—Efficient in every way is "Midnight Girl," which crowded the Royal Alexandra Nov. 9-14. George McFarlane's singing has improved since his previous visits, and Margaret Romaine is the best soprano we have had in musical comedy. Marie Flynn's laudation was dainty, and William Froese very capable. "High Jinks" followed.

Margaret Ansell at the Princess Nov. 16-21. "Mrs. Wines of the Cabbage Patch" at the Grand Opera House Nov. 9-14. Next, Lawrence D'Orsay, Nov. 9-14. Sam Ching and Harry Harbo in their Dutch travesty. "The entire bill at the Hippodrome was entertaining and business at the best. Law's, Nov. 9-14, Swan's Wonderful Hats and Oats. The people in various acts were excellent, and business was satisfactory. Star, Nov. 9-14. "Heart Charming" and "Good House." Garret, "Million Dollar Dolls," fair business. Strand: Excellent moving pictures, the member's tango and other fancy dances, and the best orchestra in the business. Pavlova at Massey Hall Nov. 14. GEORGE M. DAVEN.

OTTAWA

OTTAWA, ONT. (Special).—Russell, Nov. 9-14. "After the Ball," film feature, to good business. Dominion, Nov. 9-14. Alice Lloyd, special feature. Billing the house at every performance; largest business since beginning of season. Imperial, Nov. 9-11. "The Squaw Man," special film feature, to his business. The Family, Nov. 9-16. "The Fifth Man," special film feature, to capacity business. The Franciscan, Nov. 9-11. Musical Alexander. Juvenile Darnley Arthur Duffness, Jane Markle, the Famous Russell, the Russ's, and very good pictures to his business. J. H. De St.

CALGARY

CALGARY, ALTA. (Special).—Pantages provided good entertainment Nov. 2-7, and continue to do good business. The Bonham Arabs in sensational tumbling, the Wayne Trio, clever singers and dancers, and Larry Omer, baritone. Walter S. Howe and company returned to their comedy. "In and Out" and were as favorably received as on their former visit. Alfred Moebius, leader of Pantages Orchestra, is spending a well-earned vacation in Oregon. GEORGE FORBES.

PREMIERES IN SALT LAKE
"When Caesar Ran a Paper" and the
"Code Book"

SALT LAKE CITY (Special).—At the Salt Lake Theater a local company presented "The Chimes of Normandy" Nov. 5-7 to light business. It served, however, to bring out several new voices, of which we may hear more in future. Edna Anderson, Marjorie Martineau, John J. Hand, Melvin Peterson, and J. Brandon Phillips were each very close to the professional class. In fact, Mr. Phillips was for several years a member of D'Ory's company in England. The company is under the direction of Professor Harry Montgomery, who proposes keeping the company intact to present a series of operas.

At Pantages "The Code Book," a new sketch or playlet by John Medland, the erstwhile comic writer of the Utah Theater, scored heavily and has already been booked for tour. It requires three people, and concerns the thwarting of a foreign emissary, who has been sent to England to obtain certain papers and a code book. It was played by Jacob Rodanda, Kendall Thomas, and Marguerite Chappell.

At the Orpheum week of Nov. 1 the strong-

RESERVED SEAT
TICKETS

THERE CAN BE BUT ONE BEST
—THOSE MADE BY
WELDON, WILLIAMS & LICK
FORTH SMITH, ARKANSAS

MONTREAL

MONTREAL (Special).—"What it Means to a Woman" at the Princess Nov. 9-14, proved an interesting drama of contemporary life among the smart set in New York. The authors, M. H. Gould and F. Whitehouse, should be heard from in the future. The cast, away above the average, comprises Rita Zell as the neurotic wife, Franz Mills the husband, and Joseph Kligour the family doctor, are excellent. Laura Nelson Hall gives a capital characterization of Marion Gardner; the balance of the cast is in every way capable. The stage direction of Edgar MacIntyre is all that could be desired Nov. 19-21. "The Midnight Girl" Nov. 16-21, featuring George MacFarlane, a Montreal boy, and Margaret Romaine. Annette Kellermann in "Nephtine's Daughter," pictures at His Majesty's Nov. 6-14. "The Dance of the Veil," by Alice Ellis and Bert French, is the feature of the Orpheum. Mrs. Gene Hughes and company in a clever little sketch, "Lady Gossip," and other acts, make up a good programme. "La Voix du Sang," by Emile Faure, holds the boards at the National. Leo Wroble, the creator of "Janitor Higgins," is the feature of "The Gipsy Girl" at the Gaiety.

A tea was given, Nov. 6, by Mrs. D. Forbes Angus and the members of the Actors' Church Union to Walter Howard, author of "The Story of the Roary," and Miss Annie Baker and Mr. Stanford, members of the company.

W. A. TREMAYNE.

HALIFAX

HALIFAX, N. S. (Special).—War conditions have rather added to theatrical business in Halifax, with ships coming and going, and a large influx of soldiers, with result that amusement places are thronged. The B. S. O. sign was cut again Nov. 7 at the Academy of Music when the players gave their final performance of the week in "Broadway Jones." "The Conspiracy" Nov. 9.

Archer's Theater is crowded nightly. Performers, Nov. 9, Metropolitan. Trio Delmas, Laurent, Lewis and Ward Lucille Lova, and "Million Dollar Mystery" Series are great drawing cards.

At the Nickel, King Edward, Empire, picture theaters, all drawing crowds.

JAMES W. POWEN.

LONDON

LONDON, CAN. (Special).—Thurston, with a number of new illusions, did good business for four performances at the Grand Opera House Oct. 22-Nov. 4. Mamie Adams always a favorite here. "The Legend of Lovers" and "The Ladies' Shakespeare." An illustrated war lecture by Frank Leigh in aid of the Belgian Relief Fund Nov. 28, was well patronized and netted nearly \$800. "Mutt and Jeff" in "Motto" Oct. 29-31, also did well. Keley and Shannon in moving pictures of "After the Ball" Nov. 3-7; fair attendance; pleased.

"The Last Luck," a Yiddish play by a Yiddish company, drew light business Nov. 3.

At the Grand Opera House, Nov. 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, all drawing crowds.

"The Hanted Earl" Nov. 13, 14.

C. E. A. WARR.

KINGSTON

KINGSTON, ONT. (Special).—Lawrence D'Orsay and his company gave excellent performances of "The Earl of Pawtucket" and "The Hanted Earl" Oct. 30, 31, at the Grand Opera House to good business. The Imperial Musical Comedy company, Oct. 2-7, presented several good musical comedies to capacity business.

"After the Ball" pictures Nov. 11-14.

"Mrs. Wines of the Cabbage Patch" Nov. 17.

"Annie Laurie" Nov. 18.

Conditions in Kingston are becoming normal again, and theatrical business is showing a large improvement, due to the large number of soldiers coming from all over the country to recruit for the overseas contingent. They will be here all winter.

ED. CHARLTON.

est drawing card was a former Utah boy, Walter Young, who appeared in his own playlet, "When Caesar Ran a Paper." His act is funny. Ethel McFarland introduced some expert and pretty dancing in the act. Mr. Young was for a number of years dramatic critic on the San Francisco Chronicle.

At the Empress, Daisy Eva Proul was popular in a singing act, and Laypo and Benjamin, Mr. and Mrs. David Brown and company, Irwin and Herson, and Senator Francis Murphy.

G. M. JOHNSON.

BUFFALO, N. Y.

BUFFALO, N. Y. (Special).—"The Yellow Ticket" attracted large audiences to the Star Nov. 9-14. Chamber Orlot in the "Heart of Paddy Whack" Nov. 15, for three nights.

"High Jinks" at the Tack Nov. 9-14, return engagement, proved as popular as when first seen. Emma Trentini in "The Peasant Girl" week of Nov. 16.

At She's Nov. 9-14. "The Lonesome Lassie" as headliner, and the special attraction was Will M. O'Connell and Blanche Dwyne in "The Man Who Remembered."

At the Majestic, Nov. 9-14. "Bought and Paid For." "Love's Model" week of Nov. 16.

"The Man from Home" in moving pictures at She's Hippodrome Nov. 9-14.

"The Carnation Beauties" headed by Charles Robinson, drew crowded houses to the Gaiety Nov. 9-14. "Million Dollar Dolls" week of Nov. 16.

At the Olympic, Nov. 9-14, Claire Vincent in "The Fool" headed a bill of vaudeville and moving pictures.

The Bimm, Romm, Bryr Trio, the Valdes, and Wilhelmina and Berry headed the bill at the Academy.

J. W. BARKER.

HELENA, ARK.

HELENA, ARK. (Special).—"The Yellow Ticket" played to capacity Nov. 8 at the Grand Opera House, and company and good performance. Coburn's Minstrels Nov. 4 pleased large audience. "Mutt and Jeff" Nov. 11, under canvas. "101 Ranch" Nov. 17.

SHILOH L. MUNDT.

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STAMFORD, CONN.

STAMFORD, CONN. (Special).—Week Nov. 9-14 was a big one for this town, witnessing five high-class attractions in one week. Emily Walsman Hartley is to be congratulated for her enterprise, every attraction drawing well.

House's Band, Nov. 9, to fair business. Pripri Schief, ably assisted by Charlotte Greenwood, in "Pretty Mrs. Smith," packed the house.

Nov. 10: Frances Starr in "The Secret," Nov. 12, royally entertained a good house; "Potash and Perlmutter," Nov. 13, played a return engagement in even larger business than before; "Under Cover," Nov. 14, played two performances to good business; "Omig," the Tent-maker, Nov. 16; John Drew, Nov. 21.

ROY H. WISDOM.

OMAHA, NEB.

OMAHA, NEB. (Special).—At the Brandeis Han Ward and Lucy Daly opened a half-week's engagement Nov. 8 in "A Fool, His Money and a Girl" to a good house. Underlined: Nell O'Brien's Minstrels Nov. 12. May Robson Nov. 13, 14. Rose Melville Nov. 15, 16. "My Best Girl" Nov. 17, 18. "Trail of the Lonesome Pine" Nov. 19-21.

"The Bowers Burlesquers" at the Gaiety Nov. 9-14, appearing twice daily to good-sized audiences. The box-office at the Orpheum continues on its prosperous career; the headliner for the present week being a dancing specialty.

J. HINSHAW.

ELMIRA, N. Y.

ELMIRA, N. Y. (Special).—Marie Dressler in "A Mix-Up" delighted a large house at the Lyceum Nov. 6. "The Love" Nov. 10; capacity. "The Firey" Nov. 11. Pavlova Nov. 12. The Last Trail proved a pleasing vehicle for the Minstrel Players at the Minstrel Nov. 9-14; large business. "Madame X" Nov. 16-21. Strong bills at the Majestic and Colonial Nov. 9-14, drew good business.

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ADAMS, Maude (Chas. Frohman): Chas. 10-25.
AGLIN, Margaret: Toronto 10-31, Boston 22-Dec. 6.
AIRLIE, George (The Liberty Bell): Atlantic 9-21.
ALFREDUS, Adrienne (Chas. Frohman): Falla. 10-21.
ARMSTRONG, C. 23, Indianapolis, Ind., 24, 25, Dayton, O., 26, Columbus 27, 28, 29.
BARNUM (Klaw and Erlanger): Ont. 10-21, Cleveland 10-22.
BIO, Ida (Chas. Gilmore): N.Y.C. 10-22.
BIRD of Paradise (Oliver Messiaen): France 10-21, Oakland 22-25, Portland, Ore., 26-28.
BIRNBERG of Virtue (Frank Hurst): Kansas City 10-21, Indianapolis 22-25.
BROKEN Harmony: Detroit, La. 10, Sumner 20, Iowa Falls 21.
BURN, Billie (Chas. Frohman): Dallas 12, 13, 14, 15, 16, 17, 18, 19, Clinton 20, Cedar Rapids 21, St. Louis 22-24.
CALL of the Cumberland (Gaskill and MacVittie): Nashua, N.H., 12, O'Fall 18, Valence 20, Crawford 21, Hot Springs, S. D., 22, Lead 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
CALLING of Dan Matthews (Gaskill and MacVittie): Madison, Neb., 18, Albion 19, Columbus 20, Hastings 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
CONSEQUENCES (Messrs. Shubert): Chas. 6-10-25.
DADDY Long Legs (Henry Miller): N.Y.C. Sept. 22-10-25.
DAMAGED Goods (Richard Emmett): Chas. Oct. 30-Nov. 21.
DIPLOMACY (Chas. Frohman): N.Y.C. Oct. 20-10-25.
DITCHER, Leo (David Belasco): N.Y.C. Oct. 6-10-25.
DORR, Sanford (R. A. Johnson): Glasgow, Scot., 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
DUNBAR, Marie (Messrs. Shubert): Detroit 10-21.
DWARF (Chas. Frohman): Philadelphia, Pa., 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
EVERYBODY (Henry W. Evans): Auburn, N.Y., 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
FAMILY (Chas. Frohman): N.Y.C. Oct. 1-10-25.
FAMILY (Chas. Frohman): N.Y.C. Oct. 1-10-25.
FAVORITE (William (Leonard) Gallagher): N.Y.C. 10-25.
FERGUSON, Gene (Chas. Frohman): N.Y.C. 10-25.
FORD, MORRISON (Percy Harton): Kansas City 10-21, Denver 22, Colorado Springs 23.
GARDEN of Paradise (The Liberty Bell): N.Y.C. 20-10-25.
GEORGE, Grace (Winthrop Ames): St. Louis 10-21, Cincinnati 22, Newark, N.J., 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
GILL and the Tramp (Co. 1: Fred Rivers): Morrisstown, Tenn., 18, La Follette 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
GILL and the Tramp (Co. 2: Geo. L. Barton): Belleville, Kan., 18, Clinton 19, Clyde 20, Hot Springs 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
GILL and the Tramp (Dora and Robinson): North Lawrence, O., 18, Washington Court House 19, Tippecanoe 20, Springfield 21.
GILL He Couldn't Buy (O. M. Web): Columbus 10-18, Dayton 10-21.
HELP Wanted: Chas. 1-Dec. 8.
HIGH Cost of Living (Al H. Weiss): N.Y.C. Aug. 25-10-25.
HIGHWAY of Life (The Liberty Bell): Bklyn 10-25.
HODGE, William (Lae Shubert): Bklyn 10-25.
INNOCENT (Al H. Woods): N.Y.C. Sept. 6-10-25.
IRVING Place Theater Co. N.Y.C. Oct. 1-10-25.
JACK of Diamonds (Chas. and Harris): N.Y.C. Sept. 8-10-25.
JOSEPH and His Brethren (The Liberty Bell): Duluth, Minn., 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81,

DUTY MacKay (Wm. Elliott)
 Denver 18-21.
 LAW of the Land (George
 Broadhurst): N.Y.C. Sept. 20
 19-21.
 LIFE of Wm. A. Brady: N.Y.
 C. Oct. 24—index.
 LION and the Mouse (Geo. H.
 Hubb): Columbus, Wis., 13.
 Montello 18. Cambridge 20.
 Montpelier 21. New York 21.
 Princeton 22. Chilling 23. New
 London 24. Iowa 27. Stevens
 Point 28. Grand Rapids 29.
 Iowa 30.
 LITTLE Red Sister (John Ber-
 nard): Elizabeth, N. J., 18-
 19. Allentown, Pa., 19-21.
 Paterson, N. J., 22-23. Phila.
 26-Dec. 3.
 LOKROVA, Lydia (Harrison
 Grove): N.Y.C. Sept. 2-21.
 LOVE'S Model: Buffalo 18-21.
 MAGGIE Pease (Marion F.
 Woods): St. Louis 18-21. Co-
 lumbus 22-23. Dayton 26-Dec.
 3.
 MATHIE, Robert: Albany 21.
 MARRIAGE of Columbus
 (Chas. Hopkins): N.Y.C. 18-
 index.
 MAUD, Cyrell (The Lieblers):
 Chicago 18-21—index.
 MILLERSON (Klav and Hran-
 ger): Victoria, B. C., 17.
 18. Vancouver 18-21.
 MIRACLE Man (Cohan and
 Harris): N.Y.C. Sept. 21—
 index.
 MISLEADING Lady (Wm. Har-
 ris): Ohio, 18—index.
 MISLEADING Lady (H. Sur-
 stin): Warsaw, N. Y., 18.
 Niagara Falls 19. Jamestown
 20. Warren, Pa., 25. Kane
 24.
 MISLEADING Lady (Southern:
 A. Johnson): Milika, W.
 Va., 18. Charleston 20. Hunt-
 ington 21.
 M. Lady's Dress (Joseph
 Brooks): N.Y.C. Oct. 10—index.
 NAKIMOVA, Mme. (The Lieb-
 sers): N.Y.C. 9-10.
 NEILSON-Terry, Phyllis (The
 Liebers): N.Y.C. 22—index.
 OLIVET, Chauncey (Henry
 Miller): Rochester 17, 18.
 Buffalo 18-21.
 OLD Homestead: Rochester 9-
 21.
 OMAR the Tentmaker (Telly
 and Burkhead): Hartford,
 Conn., 17, 18. Watertown 19.
 Hartford 20. New York 21.
 Newark, N. J., 22-23. Boston
 26-Dec. 3.
 ON Trial (Cohan and Harris):
 N.Y.C. Aug. 19—index.
 PAIR of Old Socks (Win-
 throp Ames): N.Y.C. Oct. 20
 —index.
 PAIR of Sides (H. H. Frame):
 Ohio, Aug. 8—index.
 PAIR of Sides (H. H. Frame):
 N.Y.C. 18-21. N. Y., 22-23.
 PAIR of Sides (H. H. Frame):
 Portland, Ore., 18-19. Aber-
 deen, Wash., 19. Tacoma 20.
 21. Seattle 22-23. Everett 23.
 Everett 24. Tacoma 25.
 PAIR of Sides (H. H. Frame):
 Bethlehem, Pa., 18. Keene,
 N. H., 19. Great Barrington,
 Vt., 20. Pittsfield, Mass., 21.
 Great Barrington, Mass., 22.
 23. Torrington 24. Water-
 bury 25. Meriden 27. Stamford
 28. White Plains, N. Y.,
 29.
 PAIR of Sides (H. H. Frame):
 Portland, O., 18. Wester 19.
 Alliance 20. Elyria 21. Nor-
 walk 22. Fremont 24. Fitch-
 ley 25. Sandusky 26. Van
 Wert 27. Monroe, Ind., 28.
 PAITON, W. B. (Frank R.
 Smith): Bad Oak, Ia., 18.
 Clarinda 20. Atlantic 21.
 PEG o' My Heart (Oliver Mo-
 rocco): Boston Sept. 1—18-
 Oct.
 PEG o' My Heart (Oliver Mo-
 rocco): Ohio, June 22—index.
 PEG o' My Heart (Oliver Mo-
 rocco): Chas. 16-21. Yori-
 22. Harrisburg 24. Mil-
 lersville, N. Y., 25. Syracuse 26-
 28.
 PEG o' My Heart (Oliver Mo-
 rocco): Durham, N. C., 18.
 Hills 19. Raleigh 20. Raleigh
 21. Washington 22.
 Greensville 24. New Bern 25.
 Lumberton 27. Laurensburg 28.
 Florence, S. C., 30.
 PEG o' My Heart (Oliver Mo-
 rocco): Belma, Ala., 18. Ma-
 ridian, Miss., 19. Mobile, Ala.,
 20. 21. New Orleans 22-23.
 Plaquemine 29. Baton Rouge
 30.
 PEG o' My Heart (Oliver Mo-
 rocco): Baldwinsville, Pa., 18.
 Geneva 19. Munsterium 20.
 Kane 21. Butler 22. Haysville
 23. Orem 24. La-tron 25. La-tron
 26. Uniontown 27.
 PEG o' My Heart (Oliver Mo-
 rocco): Astoria, Ore., 18. The
 Dalles 19. Pendleton 20.
 Walla Walla, Wash., 21.
 Baker City, Ore., 22. Weston
 Ida., 23. Nampa 24. Boise
 City 25. 26. Twin Falls 27.
 Pocatello 28. Odena, U. S.,
 Rock Springs, Wyo., 30.
 PERCY and Clara (Suzanne
 Hunter): Jersey City, N. J., 18-
 21.
 PETER'S Daughter (Alban
 Cox): N.Y.C. 22—index.
 PETER, Little (Klav and Hran-
 ger): Frisco 2-21.
 POTASH and Perimeter (Al.
 H. Woods): Boston Oct. 5.
 Nov. 21. Phila. 25—index.
 POTASH and Perimeter (Al.
 H. Woods): Chas. Aug. 26-
 index.

OTASH and Perlmutter (Al. H. Woods): Bartlesville, Okla. 18, Tulsa 19, Muskogee 20, McAlester 21, Oklahoma City 22, Ft. Worth 23, Dallas 24, Waco 25, Austin Dec. 1, San Antonio 2-4.

PRODIGAL Judea: Winston-Salem, N. C. 18, Salisbury 19, Charlotte 20, San Francisco 21, C. 21, Asheville, N. C. 23, Greenville 24, Columbia, S. C. 25.

PRODIGAL Son (Oscar Grainger): Caldwell, Tex. 21, Gliddens 19, Bastrop 21, Yorktown 22, Belleville 23, Livingston 24, Trinity 25, Huntville 25.

ROBSON, May (Academic Frodo): Salt Lake City 19-21, Price 23-Dec. 5.

ROMAY The (Howland and Clifford): Sandusky, Pa. 19, Paterson, N. Y. 18, 21, Erie, Pa. 20-22, Harrisburg, Pa. 30, Jamestown Dec. 1, Warren, C. 2.

SEVEN Keys to Baldupe (Masters: Cohen and Harris): Detroit 18-21.

SEVEN Keys to Baldupe (Masters: Cohen and Harris): Evansville, Ind. 18, Louisville, Ky. 19-21, Cincinnati 23-25, Vincennes, Ind. 30, Terre Haute Dec. 1, Ellettsburg 2.

SIX HILLS of the Hills (Gas-kill and MacVitt): Ft. Smith 18, Clarksville 19, Conway 21, Hot Springs 24, Jordan 25, Tarkenton, Tex. 25, Conway 27, Winnsboro 28, Shreveport, La. 29, Sumner 30.

SHEPHERD of the Hills (Gas-kill and MacVitt): Hollister, Cal. 18, Modesto 19, Merced 20, Monterey 21, Salinas 22, Sanford 23, Coalinga 24, Visalia 26, Maricopa 27, Taft 28,akersfield 30.

SHEPHERD'S Call (E. M. Parkers): Platt, S. D. 18, Washtenaw, Mich. 19, Meigs 21, Irons 24, Centerville 25, Parker 26.

SHEPHERD'S Call (Fred Hackworth): Swine, Neb. 18, Lincoln 19, Groves 19, Plover 25, Leola 21.

SKINNERS Otis (Chas. Frohman): Augusta, Ga. 18, Charleston, S. C. 19, Savannah 20, Jacksonville, Fla. 21, Atlanta 22, Chattanooga, Tenn. 23, Birmingham, Ala. 24, Montgomery 27, Mobile 28, 30, Metcher 29, Macon, (Al. H. Woods): 29.

SONG of Moses (Al. H. Woods): Phila. 2-21.

SIX Hopkins: Des Moines, Ia. 18-21.

SPENDTHRIFT The (O. H. Wee): Batavia, N. Y. 18, Clyde 19, Ft. Plain 20, Amsterdam 21, Bennington, Vt. 23, Greenwich Conn. 24.

STAIRS (Henry A. Harris): Ft. 18-19, Reading, Pa. 19, Harrisburg 20, Easton 21.

STARS, Frances (David Hasego): N. Y. C. 18-21, Albany 22, Phila. 30-Dec. 1.

STORY of the Smugg (Cammock and Geet): Phila. 2-21, N. Y. 30-Dec. 8.

SUNNY South (J. C. Rock): Berlin, Md. 18, Ga. 19, Flor. 19, Palmetto 20, Littleton 21, Milverton 22, Brunswick 24, Lockwood 25, Kincardine 26, Ripley 27, Williams 28, Hooch 29, Clinton Dec. 1, New York 21.

TEMPER, Maris (Monsie Shurt): N. Y. C. 2-Indef.

THEAT Printer of Uddell's (Gas-kill and MacVitt): Grund, Center, Ia. 18, Plover 19, Clinton 20, Marshalltown 21, Cedar Rapids 22, Belle Plaine 23, West Liberty 24, Grinnell 25, Ottumwa 26, Brooklyn 27, What Cheer 28, Oconee 29, New London 30.

THINGS The (Wm. A. Brady): N. Y. 18-21.

THIRD Party (F. Ray Cammuck): Jersey City, N. J. 18-21, N. Y. 23-25.

TIGER (J. C. MacLean): Pittsford 18-21, Cleveland 23-25, Toledo 30-Dec. 2.

TO-DAY (Co. A: Manuscript Producing Co.): Prov., R. I. 18-21.

TO-DAY (Co. B: Manuscript Producing Co.): Chgo. Sept. 26-Nov. 31.

TO-DAY (Co. C: Manuscript Producing Co.): Middletown, Conn. 18, New Bedford, Mass. 20, Woonsocket, R. I. 21.

TO-DAY (Co. D: Manuscript Producing Co.): Houston, Tex. 18, 19, San Antonio 20, 21.

TOO Many Cooks (Wm. A. Brady): Balto. 18-21.

TOO Many Cooks (Wm. A. Brady): Memphis, Tenn. 18-21, Leola 22-24, Kansas City 25-Dec. 8.

TRAIL of the Lonesome Pine (Klaw and Erlanger): Omaha 18-21.

TRIP, C. The (Wm. Morris): N. Y. C. 18-21.

TWIN Beds (Selwyn and Co.): N. Y. C. Aug. 14-Indef.

UNCLE Tom's Cabin (Leon Washburn): Prov., R. I. 18-21.

UNCLE Tom's Cabin (Wm. Noble): Galesburg, Ill. 19.

Rock Island 19. Muscatine,
10. 20. Davenport 21.
UNDER Cover (Selwyn and
Co.; N.Y.C. Aug. 26—indef.
UNDER Cover (Selwyn and
Co.; Chicago Aug. 26—indef.)
WALKER, Charlotte; Pitts-
burgh 10-31.
WARR, Helen (J. Fringsman);
Chicago, Oct. 26—indef.
WARFIELD, David (David Re-
dick); Duluth, Wis. 17-19.
Ft. Worth 20, 21. Los An-
geles 22-Dec. 5.
WHAT It Means to a Woman
(H. M. Fraser); N.Y.C. 10—
31.
WHILE the City Sleeps (Row-
land and Clifford); Kalamazoo,
Mich., 19. Lathin Creek
19. Jackson 20. Seattle 21.
Grand Rapids 22, 23. St. Paul
Send. Ind., 29. Elkhart 30.
Coldwater, Mich., Dec. 1.
Adrian 2.
WHEELBADE, Walker (Walker
Floyd); N.Y.C. Oct. 14—in-
def.
WINNING of Barbara Werts,
Ottawa, 18. La Salle 19.
Pawpaw 21. Concord, Wis.,
22. Chicago 23. St. Paul 24.
Send. Ind., 27. Cedar Rapids 28.
Waterloo 29.
WITHIN the Law (Eastern;
Selwyn and Co.; N.Y.C. 18-
21. Jersey City, N.J., 22-
23.
WITHIN the Law (Western;
Selwyn and Co.); Cleveland
19. Columbus 22.
YELLOW Ticket (Al. H.
Woods); N.Y.C. 10-31.
YELLOW Ticket (Al. H.
Woods); St. Louis 16-31.
YELLOW Ticket (Chas. A. Taylor);
N.Y.C. 17-31.

BROWN, Louisa (Edward Dwyer), Mt. Clemens, Mich., 18-21, Ches. Jet., O., 23-29, Myria 20-Dec. 5.
CHASE-Lester, Red Lodge, 18-21.
CHASTANTON, Arthur, Glens Falls, N. Y., 18-21.
CUNNINGHAM, Billy, Ephrata, Pa., 18-21.
GORDINER, Stanbury, Mo., 18-21.
GRAYBILL, Addison, Mich., 18-21.
HAYS, Lucy, Associate Players (Albert J. Bruce), Homer, Mich., 18-20, Pender 18-21.
LANG, George, Orono, Wis., 18-19, Blanchardville 18-21, Lancaster 23-30.
LA ROY, Malvern, O., 18-21.
LEONARD Players, Shafterburg, Pa., 18-21.
MARKS, May Bell, Hamilton, Ont., Can., 18-Indef.
MONTGOMERY, and Wood, Placemout, Mo., 18-21.
FRANK, Anselma, Pittsfield, Mass., 18-21, Lancaster, Mass., 23-29.
RICHARDSON, Huntington, Ark., 18-21.
SHIMMAN, Kelly, Albert Lea, Tex., 18-21.
SUTHERLAND, Fabin, Wis., 18-19, Cochrane 18-21.

ADELE (New Mrs. Producing
 Co.): Cleveland 16-21. Battle
 Rich. 23. Hattisburg 24.
 25. Jackson 24. Grand Rapids
 25. Nashville 20. Day City 27.
 Fort Huron 28.
BREARD, Mrs. (Monroe. Shu-
 ber. 15-16.
BRINGING UP Father (Co. 1.
 Chas. H. Yale): Cleveland
 16-21. Toledo 22-25. Findlay
 26. Lima 27. Springfield 28.
 Columbus 29.
BRINGING UP Father (Co. 2.
 Chas. Foreman): New Gr-
 leans, La. 16-21. Mobile,
 Ala. 22. Hattisburg 23.
 24. Meridian 25. Jackson 26.
 Monroe, La. 27. Nilesport

28. Lake Charles 29. Beaumont, Tex. 30.
BRIDGING UP Father (Co. 3;
Aronie McKeanee); Fairmount,
Minn., 18. Manassas 19. Owens-
boro 20. Memphis 21. El Paso,
Alamo Lake, Minn. 22. Bangs-
ton 18. 23. Iowa Falls 24. Wa-
terloo 25. Marshalltown 26.
24. Webster City 27. Boone
28. Sioux City 28. Truesdale
BUNNY, John; Detroit 18-21.
CUNTRY, Grand Opera
(Maers. Shubert); N.Y.C.
Sept. 14-Nov. 31. Chgo. 22—
index
DANCING Around (Maers.
Shubert); N.Y.C. Oct. 10—
index
DAWN, Hazel (John C. Fish-
er); Dallas 2-31.
ELTING, Julian (Al. H.
Woods); Boston 6—index.
FIREFLY, The (Geo. A.
Giles); Allentown, Pa., 13.
Easton 14. Elm City, N.Y., 15.
26. Wilmington, Del., 21.
Trenton, N. J., 23. Lamson,
Pa., 24. Sumbury 25. Wil-
liamsport 26. Clearfield 27.
Altoona 28. Johnstown 29.
Cortland, N.Y., Dec. 1.
Clearbush, W. Va., 3.
FORTY-FIVE, Minnie from
Broadway (Mayer and Hays);
21. Dodge 18. 19. Des Moines
22. Newton 23. Hesperia 24.
25. Dodge 26. 27. 28. 29.
30. Carroll 31. Sioux City 23.
GILBERT and Sullivan Opera
Co.; Winthrop, Mass., Can.,
18-21. 22. Paul 23-24. Min-
neapolis 25. 26. 27. 28. 29.
GIRL from Utah (Chas. Fro-
man); N.Y.C. Aug. 24—index.
GIRL of My Dreams (Corti-
etti and Tonnai); Charlotte, Mich.,
20. Battle Creek 21. South
Haddam, Conn., 21. Graham 23.
Kalamazoo, Mich., 28. Cold-
water 27. Jackson 28. Cleve-
land 30-Dec. 3.
LILAC Domino (Andrew Dip-
ack); N.Y.C. Oct. 23—index.
LITTLE, Geo (Kla. and Es-
ter); Chicago 18-21.
LITTLE Modiste (Helen Pow-
ell); Ann Arbor, Mich., 19-
21. Rockford, Ill., 23-25. Mar-
shalltown 18. 20-23. Water-
loo 24.
McLINTOCK and Heath (John
Corti); New Orleans 24. 25-
27. Lake Charles 28. Beaumont,
Tex. 29. Galveston 24.
25. 26. 27. 28. 29. 30. 31. 32. 33.
24. Austin 25. Waco Dec.
1. Ft. Worth 2.
MIDNIGHT Girl (Maers. Shub-
ert); Montreal 18-21.
MONTMONT, Sam and Stone
(Chas. Dillingham); N.Y.C.
Oct. 30—index.
MUTT and Jeff in Mexico (Co.
3; Joseph Pettinilli); Chgo.
18-Dec. 2.
MUTT and Jeff in Mexico (Co.
3; Chas. Williams); Toledo,
Ohio, 18. Tucson 19. Phoenix
20. Yuma 21. St. Centro 23.
Calcutta 24. Saltville 25. San
Bernardino 26. Riverside 27.
San Diego 28. 29. Santa Ana
30.
MUTT and Jeff in Mexico (Co.
3; GR Williams); Muskegon,
Okla., 18. Vinita 19. Agers,
Mo., 20. 21. 22. 23. 24. 25. 26. 27.
21. Pittsburg, Kan., 23. Par-
sons 24. Coffeyville 25. Indepen-
dence 26. Arkansas City
27. Tulsa, Okla., 28. Cumina
29.
MUTT and Jeff in Mexico (Co.
4; Harry Hill); Kenton, O.,
18. Union Academy 19. Van
Wert 20. Lima 21. Wagon-
ville 22. St. Mary 23. Har-
rison City 24. 25. 26. 27. 28.
29. Elwood 31. Marion 23.
24. Wayne 25. Huntington 26.
MUTT and Jeff in Mexico (Es-
pecial; Joe. Francis); Geor-
getown, N.Y., 18-21.
Cynthia 22. 23. Maxville 24.
Lynchboro, O., 25. Wilmington

14. Xenia 25. New Castle.
 Ind. 27. Anderson 28.
 ONE Girl in a Million (Rami
 Producing Co.): Chgo. Sept.
 ONLY Girl (Joe Weber): N.Y.
 O. 2—Indep.
 PAPA'S Darling (Klaw and
 Branson): N.Y. C. 2—Indep.
 PAPA'S M. G. (Shubert): Boston
 O. 2—Indep.
 PLING of Pilius (Ferry J.
 Kelly): Dayton 19.
 21. Milwaukee Wis. 19. Minn.
 22. Milwaukee Minn. 22-23. 27.
 Paul 28-Dec. 2.
 QUEEN of the Movies (Thos.
 W. Hyler): Balto. 10-21.
 Paul 23-Dec. 2.
 R. L. L. (Keweenaw) (Philip Bar-
 berbaum): Salt Lake City 19-
 23. Omaha 19. Reno, Nev. 21.
 Pitkin 23-Dec. 2.
 R. L. L. (Keweenaw) (Central):
 Newland and Clifford: Law-
 rence, Ky. 19-21. Alton, Ill.
 22. Jacksonville 23. Louisiana.
 Mo. 24. Kansas 25. Quincy.
 Ill. 26. St. Madison, Ia. 27.
 Keokuk 28. Burlington.
 Des. Moines 29. Dubuque.
 Des. Moines 2.
 R. L. L. (Keweenaw) (Central):
 Newland and Clifford: Chgo.
 19-21. Dayton 23-24. Detroit
 25.
 R. L. L. (Keweenaw) (Coast):
 Newland and Clifford: Mani-
 towish, Wis. 18. Stevens
 Point 19. Oshkosh 20. Indi-
 anapolis 21. Marquette, Mich. 22.
 Chicago 23. Hancock 27. Se-
 venate 28.
 R. L. L. (Keweenaw) (Eastern):
 Newland and Clifford: Mt.
 Carmel, Pa. 18. Alexandria.
 Va. 19. Oakland 20. Hamilton 21.
 Kansas City 22. Hannibal 23.
 St. Charles 24. Allentown.
 26. Williams-Haver 27. 28. To-
 wanda 29. Waverly. N. Y.
 30. Canton 31. Canton 31.
 SEVEN Hours in New York (O.
 E. Wool): Newark, O. 18.
 Fremont 19. Chgo. 20.
 Alton 21. Leominster 22.
 Worcester 23. New Bedford 24.
 25. Salem 27. Alliance 28.
 Warren 30.
 WARD of the World (Mamie
 Shubert): N.Y.C. Sept. 5—
 10.
 WHEN Dreams Come True
 (Dwight and Tennie): Ot-
 tawa 18. 19. Ocala 19.
 Des Moines 20. 21. Marshall-
 town 22. Evans 23. Perry 24.
 Waterloo 25. Waco 26. Waterloo
 27. Charles City 28.
 WHEN of the World (Mamie
 Shubert): Pittsburgh 10-21.
 WILSON, A. L. (Midway Law 18.
 Hill): Lake Charles 19.
 20. 21. New Orleans 22.
 Morgan City 23. New Orleans
 24-25.
 WINGFIELD Politics of 1914
 (Victoria Sleight): Wash.

DUMONT'S: Phila. Sect. 14—
 FIELD'S: Al. G.: Waco Tex.
 19. Ft. Worth 19, Dallas 30.
 21. Shreveport La. 22. Tex-
 arks 23. Tex. 24. Tex.
 Art. 25. Elm Bluff 26. Little
 Rock 27. 28.
 O'BRIEN: Nail (Oscar F.
 Hodge): Marshalltown Ia.
 15. 16. 17. 18. 19. 20. 21. 22.
 23. Chicago 24. Rock Island.
 Ill. 25. Quincy 26. Keokuk.
 Ia. 27. Burlington 28. Davenport
 29. Galesburg. Ill. 27.
 RICHARD: and Francis (Hol-
 land and Picking): Big Tim-
 ber Mont. 15. Livingston 19.
 20. 21. Townsend 22.
 23. 24. 25. 26. 27. 28. 29. 30.
 31. 32. 33. 34. 35. 36. 37. 38.
 39. 40. 41. 42. 43. 44. 45. 46.
 47. 48. 49. 50. 51. 52. 53. 54.
 55. 56. 57. 58. 59. 60. 61. 62.
 63. 64. 65. 66. 67. 68. 69. 70.
 71. 72. 73. 74. 75. 76. 77. 78.
 79. 80. 81. 82. 83. 84. 85. 86.
 87. 88. 89. 90. 91. 92. 93. 94.
 95. 96. 97. 98. 99. 100.

Armstrong, Margaret, Violet
 Aubry, Cora Adams, Gertrude
 Auer, Marion
 Barton, May, Mabel Buell
 Pearl Benton, Vianna Bolton.
 Cooke, Mildred, Frances Com-
 stock, Phyllis Coleman
 Gray, Mabel, M. Dwyer,
 Mrs. Chas. Duffy.
 Fowler, Bertie, Nellie Fill-
 more, Nan Fredericks.
 Gray, Otilia, Hilda Gilbert,
 H. Grayson
 Hartman, Gretchen, Betty
 Hardgrove, Grace Hampton,
 Mary Hall, George Hain.
 Hudson, Percy
 Kiehlty, Dorothy, Iselta
 Jewell
 Lewis, Isabel P., Mrs. Wil-
 fred Lucas, Bessie Leo, Cor-
 nelius Leo, Grace Leigh
 Matthews, Marion, Florence
 Moore, Edith W. Mattheison,
 Marvin Morgan
 Nielsen, Hortense
 Pollock, Catherine
 Rhodes, Lillian, Mrs. W. F.
 Raypole.

Shaw, Lettie, Alice Saville.
May Spears, Dorothy Stanton.
Zela Sears.
Thill, Josephine, Helen Tracy.
Vodder, Louise.
Wineman, Arline, Frankie
Winters, Fred, Leonard Willey.
Mrs. Fred Winton, Jane Wait.

MINN

Auburn, Chas. Jno. Abbott.
Beas, G. T. Owen Barker.
C. A. B. B. W. C. Butterfield.
G. A. B. B. W. C. H. B. B.
H. L. B. B. B. B. B. B. B. B.
Corbin, Werner, H. C. Car-
ville, Eric Campbell, Augustus
Carnes, T. C. Claiborne, De Witt
C. C. C. C. C. C. C. C. C. C.
Decker, Geo. P. T. N. Dar-
ling, Paul Deane, Antonio De
Norvell, Alfred Dolson.
Edwards, Phil, Harry Elsky,
Flaks, Orren, Frank Fjel-
der, Gustav, George, Homer Gros-
ville, Harry Grady, J. Gilling-
water.

Hinesman, Andrew, A. J.
 Hurley, Jan. H. Hall, Fred
 Hargrave, Walter Hast, Edwin
 Hodge, Frank Holmes, W. A.
 Howell, R. H. Hamilton.
 Irwin, Thom.
 Jones, Richard, Theo. Jefferson.
 Kennedy, Alfred, Clyde Kerr,
 Frederick Kerby.
 La Rue, Eugene, Jas. O.
 Leach.
 Morgan, Wm., F. D. Mar-
 den, Marshall Morse, Eddie
 Morris, Ernest Maughlin, Geo.
 Moore, J. McNabb, W. O. Mc-
 Nair, L. A. MacDonald.
 Melme, L. A.
 Osborne, Roland, Jas. O'Hara,
 Richmond, Warner, Wm.
 Roberts, Edw. H. Robins, Ar-
 thur Robins, Harry Robinson.
 J. Sheridan, Homer, Russell
 Sapp, Ocell Standing.
 Thorne, Robt., Arthur Til-
 born.
 Winterman, Jack, Harry L.
 Wilson.
 Youngdeer, Jan.

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REET, NEW YORK



VAUDEVILLE



Mlle. Genée's Brilliant Dancing at the Palace—Several Interesting New Offerings Open



MISS EVA TANGUAY.

The Cyclonic Star Returns to Vaudeville Next Week at the Orpheum.

M LLE. GENEÉ reconstructed her dancing specialty for her final week in New York at the Palace, opening with the entertaining little prelude and mazurka (Chopin). This gave her an entrance in dainty and fluffy ballet costume, and she fascinated the audience from the first.

Mlle. Genée offered one charming new number, the Empire dance, done with stately grace in a green costume of long, filmy skirts. The danseuse made an enchanting picture of the Napoleonic period. The jolly hunting gallop—Genée at her best—was a splendid finale.

Once more George Whiting and Sadie Burt have a very neat little specialty. They have eliminated the three cruder songs we noted at their recent Colonial appearance. Miss Burt now sings "I'm Just a Little Bit Afraid of You, Broadway," prettily, and Mr. Whiting has returned to "They All Had a Finger in the Pie." "I'm Going to Make You Love Me" is done very agreeably; and "The Bullfrog and the Mosquito," as usual, makes a strong encore number.

At this moment they have the best two-act on the big time.

Dorothy Toye's "Double Voice"

Dorothy Toye made her Palace debut. Miss Toye is "double voiced." In fact, she seems to be a bit different from the usual vocalists of this type, in that both parts of her voice seem to be pretty well developed.

She did three numbers, one a duet with herself, and made an effective feature of the bill.

Joan Sawyer returned to the Palace with some new terpsichorean creations, an odd white brocaded gown, a partner to aid Nigel Barrie as associate dancer, and the Caucasian orchestra from the Persian Garden.

Joan Sawyer Returns

The musicians—including a harpist, as well as the usual drummer and master noise-dispenser—were grouped in the background in conventional style. Miss Sawyer again did the aeroplane waltz and the pantomime dance, "The Artist's Dream," with Mr. Barrie. The mazurka and the "Spanish one step" served to introduce her new partner, George Harcourt; while the three later did a triple fox trot—the best number in the whole repertoire.

Mr. Harcourt does not equal Mr. Barrie in stage

presence or smoothness of dancing. On the other hand—without attempting a pun—we must note that Mr. Barrie has acquired a wrist watch.

Joseph Hart presented a cast, headed by Hugh Herbert, in "The Sons of Abraham," written by George V. Hobart and Mr. Herbert.

Briefly, the sketch—redolent with Hebrew atmosphere—tells of the way the two spendthrift sons of Abraham Minheim almost wreck the business built up by years of toil. They try to crowd out the father—his methods are of the past, they tell him—but, in the end, his efforts alone save the firm from bankruptcy.

"The Sons of Abraham" isn't a good playlet and it isn't at all well acted. Some of the lines aren't exactly what you would call wholesome, either. There are two blondes who dash in to demand fur coats and jewels—"or it's all off between us." "So you've got to take breakfast with Kitty or she'll quit you?" one partner demands of the other.

Hugh Herbert Overshadows Sketch

Mr. Herbert has a few moments, which make the final seconds of the sketch fairly effective, although



LA MILO.

Her Poses Are Features at the Palace.

even his work lacks variety. Yet he is so far ahead of the rest of the cast that comparisons are impossible.

Joe Boganny's Lunatic Bakers present a revue of all the slapstick buffoonery that has been done since the cave days. There are nine—possibly more—of them, and they all wear baker's garb, with red noses, red whiskers that circle their faces, and bald heads. They tumble—with some agility, it is true—kick each other in the jaw, step on each other's faces, use the slapstick and jump in and out oven doors. Then there are two midgets, who are generously banged about during the whole act, and finally do a burlesque boxing match.

Boganny has an absolutely complete revue of slapstick efforts. We can't recall a single bit of horseplay he has overlooked. It's the most complete thing we ever saw—but we wouldn't want to again.

Remarkable Dancing Team

The Alhambra programme modestly hinted that Eduardo and Elisa Cansino, who opened the bill, were "dancers to His Majesty, King Alfonso XIII." Be that as it may be, the Cansinos can dance. In fact, they can out-step most of our ballroom special-

ists, because they combine a sinuous sort of Latin grace with temperamental "pop."

With heavy red plush hangings as a staging aid, they offer several native dances—at one moment languorous, and a second later with the speed clutch wide open—while they finish with a whirlwind trot that is a thing of breathless catches and whirrs.

Lucy Gillett, "the Lady from Delf," really has a remarkable little specialty. With a setting showing a little Dutch home of delf blue, Miss Gillette, in wooden shoes and the typical stage garb of the Holland maiden, first does a dance. Then she begins by juggling lamps and dishes, and ends by handling heavy tables, potted plants, and chairs with ease, accuracy—and daintiness. There are a few pert comedy touches, too.

Miss Gillette has found that it is possible to obtain a novel atmosphere in a juggling act. Her work alone is decidedly striking.

Hope Vernon's Pleasing Voice

Hope Vernon has a slight but agreeable little voice and quite an appealing way with her. She does not look her best when she offers her first number, "I Hear You Calling Me," but—when she returns in a summery frock with her hair down her back—she begins to reach the audience.

Miss Vernon featured the vocal imitation of a violin. Perhaps this is necessary—probably it is—but she has a voice that, with well-chosen songs, could get along upon its own qualities.

Edgar Allan Woolf furnished Flo Irwin with "The Lady of the Press." May Irwin's sister doesn't really play a newspaper woman; but she does portray an advertising expert and ex-circus press agent. The son of the candidate for governor falls in love with her daughter. There are parental objections to the match; but the advertising lady unearths a couple of secrets about the candidate's younger days, and, upon threat of publishing them, brings the father to terms. The idea isn't new but Mr. Woolf has constructed the sketch upon his tried-and-true formula. It gets the laughs from the audience. Some of the lines seem fresher and better than Mr. Woolf has recently contributed to the drama.

(Continued on page 18)



MISS PANNY USHER.

Offering One of Her Pleasing Child Impersonations in the Varieties.

VALLI VALLI IN STRAUSS OPERETTA; CARROLL MCOMAS FOR VARIETY

Emma 'Dunn Returning in Dickens Sketch—Trixie Friganza Stops at a Hospital But Keeps on Playing



MISS DOROTHY TOYE.

"Double Voiced" Vocalist Now in the Two-a-Day.

THE WEEK IN REVIEW

(Continued from page 17.)

The playlet, of course, provides Miss Irwin with an intoxication moment—due to drinking one glass of a certain popular nerve tonic. Otherwise, Miss Flo Irwin is—Miss May Irwin's sister. Junius Matthews, who looks the part of the son, helps the sketch a lot by seeming the character.

Belle Blanche's New Imitations

Belle Blanche introduced her new specialty at the Colonial. Miss Blanche is doing more imitations and less vocalism—seriously slipping into song but once for her Trentini number from "The Firefly." In the way of mimicry she presents Julia Sanderson, Ruth Chatterton, Jack Norworth, Nora Bayes, and Irene Franklin, as well as a baseball travesty instead of her former pinocchio game.

There are seven chairs in a row, each bearing the name of a stage star; and Miss Blanche slips from one to the other in giving her impressions of a baseball game. In this way, brief moments of George Monroe, Sam Bernard, Laurette Taylor, Jimmy Powers, Ethel Barrymore, Frank Tinney, and Ralph Hers are caught.

A Stellar Baseball Game

Miss Blanche brings out quite a lot of the vocal mannerisms of the people she impersonates. She suggests where Cissie Loftus—the greatest artist in this type of work—really reincarnates. We've seen Miss Loftus actually seem Marie Dressler for the moment. You never forget Miss Blanche is imitating—although she does it very well.

* Lapinski's forty dog comedians inhabit a miniature Continental town. This sort of thing has been done by canine acts before, but not nearly so elaborately. In fact, they portray everything from school children, policemen, and firemen to hurdy-gurdy musicians and peddlers. The usual "drunk" dog is a feature; but something more than comedy is secured when two other canines—playing the drunkard's wife and child—try to awaken him as he lays in the road.

Gertie Vanderbilt's Dancing

Gertrude Vanderbilt came to the Colonial with her new partner, James Clemens. Miss Vanderbilt is attractive, a lively dancer and she couldn't fail to get over with most any audience. Mr. Clemens is a hard worker, but he hasn't the distinction to balance the act. The best thing he does is an eccentric intoxication dance. Clifton Crawford and Bernard Granville have done this thing, but with infinitely more—no other word will explain it—"class."

Miss Vanderbilt wore some vaudeville-stunning costumes in a fetching way. These included a red, white, and blue creation that would delight George M. Cohan. But it hasn't been our duty to review anything so transparent as Miss Vanderbilt's stockings. In fact, when she fitted from a black to a white gown, it wasn't necessary to change 'em. They were that translucent.

Miss Vanderbilt's songs seem to be original ones—and they aren't at all bad. We can't recall just what they were about, but we do remember that Miss Vanderbilt danced.

FREDERICK JAMES SMITH.

Louise Alexander says she's looking for a dancing partner "who can dance, is good-looking, can keep his temper, and, above all, is a gentleman." Yes, she's still searching.

Fred C. Whitney is now negotiating with Valli Valli and Georgia Caine for the principal roles in his operetta for vaudeville production. It seems practically certain that when the operetta, by Oscar Strauss, is seen in the varieties, these two artists will handle the leading roles.

The operetta's tour will be directed by M. S. Bentham.

Carroll McComas, who created the title-role in "The Salamander," and played the principal feminine part in "What Happened at 22," is planning to enter vaudeville.

Miss McComas has had considerable experience in musical comedy, as well as the drama, and she will make singing the feature of her vaudeville specialty.

Edgar Allan Woolf is writing a dramatic playlet for Emma Dunn. The sketch will be ready in two weeks, and Miss Dunn will shortly make her return to vaudeville.

While no announcement can yet be made regarding the title or theme of the playlet, it is known that it is built about a Charles Dickens story.

While playing at Memphis, Tenn., last week, Trixie Friganza made her home at one of the local hospitals. Miss Friganza has been suffering from a severe attack of rheumatism and decided to be treated during her Memphis engagement for the ailment. "I play twice a day," writes Miss Friganza, "and get three kinds of baths a day. Instead of living in a hotel, I am very comfy with about fifty nurses to do all but my Orpheum work for me." On Saturday Miss Friganza reported a decided improvement.

"The Slave Ship," a spectacular dramatic act, is now in rehearsal and will open at the Victoria on Dec. 7. It will have an unusual scenic production, it is said, and a cast of twenty-five. Ned Wayburn is directing the production.

Harrison Brockbank opened his tour under M. S. Bentham's direction in his Napoleonic playlet, "The Drummer of the 78th," at the Chicago Majestic on Monday.

John Hyams and Lella McIntyre opened a long vaudeville tour at the Chicago Majestic on Monday under M. S. Bentham's direction.

Hyams and McIntyre will tour the Orpheum time.

Miss Orchidee is preparing a spectacular dancing novelty. The dancer is well known in this country and on the Continent. She has arranged a series of unusual dances which she offered abroad, and has joined them with a logical story, it is said.

The offering is now in rehearsal and will open shortly under the direction of Stoker and Bierbauer.

Eva Tanguay's return to New York vaudeville, scheduled for the present week at the Colonial, has been postponed two weeks. Howard and McCane are filling the vacancy.

Miss Tanguay made her return to the varieties at Keith's in Boston last week. "Time has not chastened Eva Tanguay, although her hair is darker and her figure more rounded," says the Boston Advertiser.

"Two years on the road in the South and West have not quenched her ebullient spirit, nor impaired her nervous force. A dryad without a tree, a sprite gorgeously clothed in brilliant colors, she came back to Keith's last evening and radiated dynamic energy with mirth and music as of yore."

Miss Tanguay is singing "Sticks and Stones May Break My Bones, But Names Will Never Hurt Me," "There Goes Crazy Eva," "Miss Tabasco," "Father Never Brought Up Foolish Children," "I Wonder What I'll Be When I Come Back to Earth Again," and "Peace, Peace, Let Us Have Peace."

The cyclonic star will be at the Orpheum next week, coming to the Colonial the following week.

Kate Ellmore and Sam Williams opened their vaudeville season at Shea's in Buffalo on Monday.

Mrs. Evelyn Nesbit Thaw is to enter vaudeville, opening at the Brooklyn Orpheum on Nov. 30.

Mrs. Thaw danced with Jack Clifford at the Jardin de Danse recently. They will be seen together in the varieties.

Isotta Jewel entered vaudeville this week at Keith's Theater in Washington in "The Passion Play of Washington Square," a playlet by Sidney M. Hirsch. The action of the playlet embraces "a prologue, a catastrophe and an epilogue," and Miss Jewel is supported by T. Jerome Lawlor, Jane Whentley and three other players.

The Okabe Japs arrived on Saturday on the New York from England. The troupe has been booked by Messrs. Rose and Curtis to open at the Palace on Nov. 23.

Helen Trix, recently reviewed at the Victoria, has been routed practically solid for the season by Rose and Curtis. She opens her tour in Buffalo on Monday and returns to the Victoria for a special engagement on Dec. 28.

Mr. and Mrs. Gordon Wilds were to have opened at Keith's in Philadelphia last week in their shadowgraph novelty, but they were delayed in returning from England and failed to arrive in time. This week they opened their tour at the Palace.

The Gladiators, an English offering discovered by Alfred Butt, opened at the Harlem Opera House the first three days of last week. They were immediately booked by M. S. Bentham to open at the Royal on Monday.

Feiber Brothers and Adams were well received at the Victoria last week.

Mrs. Lealie Carter will shortly be seen in vaudeville.

The Rigoletto Brothers have been booked solid to July by Rose and Curtis. Their routing carries them over the Orpheum time. The brothers will close in Philadelphia during the week of July 26.

Douglas Fairbanks inaugurated his vaudeville tour in John Stokes's "A Regular Business Man" in Baltimore on Monday.

The diminutive Master Gabriel is appearing at the Brooklyn Prospect this week in his new one-act comedy, "Little Kick," assisted by Al Lamar and Vida Perrin.

Bartley Cushing, of the Dramatists' Play Agency, has found it necessary, because of the unusual development of vaudeville business, to establish a department to handle sketches and one-act plays exclusively. This department is in charge of B. T. Tatem, who says he has on hand a large variety of excellent scripts, both comedy and dramatic.

Ernest Anderson and Marjorie Burt were well received at their return engagement at the Yonge Street Theater in Toronto, Canada, last week.

Special stories from the trusty typewriter of Walter J. Kingsley, spent La Milo, now at the Palace, arrived by every mail last week. "Clothed in the airy nothing of a diaphanous white varnish," "palpitating russet-hued marble," "perfect type of physical loveliness," "ideal of feminine pulchritude," "throbbing silver" flushed with the faintest pink, and if one stuck a pin into it, the seeming statue would probably spring from the pedestal, "were a few of the milder phrases."

La Milo in private life is Pansy Montague, and was born in England. She appeared as Lady Godiva in the Coventry pageant of 1907, and later went upon the stage. Come to think of it, Mr. Kingsley explains how La Milo retains her beauty. "I walk, run, roll on the grass, and enjoy nature to its fullest. Then I trundle a hoop. This, to my mind, is one of the most beneficial forms of athletics."

Doyle and Dixon, the dancers, will be at the Colonial next week.

INTERMISSION GOSSIP

Genes Returning to England

Adeline Genes, whose dancing has given a brilliant touch to the early vaudeville season, will sail away, probably on Dec. 5 on the *Lusitania*. Her husband, Frank Ilett, who has been in Canada for the past few weeks, will accompany her back.

It was our good fortune to chat for a few moments with the dancer at the Palace last week. Although there is still something of sly and elfish humor lurking in her voice and her smile, Genes is quite the aristocratic English woman off the stage.

Our talk naturally turned upon the war. Indeed, the danseuse is making her American tour entirely for the benefit of the English soldiers' widows and children. Her salary will go to the royal fund. Her sympathies are obvious, but she hasn't forgotten Denmark—"my own little land with the war sweeping all about her." Genes's father fought in the war of '84 between Denmark and Germany.

"London has really changed but little. We would hardly realize the existence of war if the city was not darkened at an early hour every night and if we did not see recruits march along the streets each morning to the drill grounds."

Genes rather likes vaudeville. She noted its improvement. "The one really unpleasant thing is to dance on Sunday," she said. "I could never get used to rushing from church to the theater. That is exactly what I've had to do here—slip next door to St. Mary's Episcopal Church and back to my dressing room."

Genes did not express a decided opinion upon the modern dances. "I have seen none of your best dancers. In fact, I have had no time, for I never go anywhere before or after a performance."

The danseuse has been acquiring a touch or two of American slang. While she was motoring to the theater from the Plaza, some dust blew into her eyes. "A bit of real estate, I suppose you would say over here," she laughed.

Cecilia Wright's Success

Miss Cecilia Wright, "the Adopted Daughter of the Navy," is this week making her first Eastern appearances of the season at the Brooklyn Bushwick. Miss Wright was warmly received in her dainty and delightful vocal specialty.

Miss Wright's vaudeville tour has been a remarkable one. She has been the official guest of most of the cities in which she has played, she has been entertained everywhere, and patriotic societies have attended the theater in each city in her honor. In Detroit the Naval Reserve Battalion marched to the theater in uniform to watch her performance.

During her Columbus, O., engagement, Miss Helen Cox, daughter of Governor James M. Cox, entertained Miss Wright at luncheon. The charming singer has been the recipient of unusual social attention in other cities as well.

A Detroit reviewer, in commenting upon Miss Wright's vaudeville offering, said: "About seventy per cent. of the American public are more or less educated and refined, a fact which seems to have been to a great extent lost sight of by managers of late. This seventy per cent. will thoroughly enjoy the finished and artistic work of winsome Miss Wright, in her charming songs and delightful piano monologues. Her work does not call for noisy applause, but it does make you go to hear her again, and send your family and friends."

Miss Wright will be seen at the Palace on Nov. 30.

B. S. MOSS NOW HEADS FIRM

B. S. Moss is now at the head of the former firm of Moss and Brill, in sole charge of all the business of the concern. Sol Brill, while retaining his interests in the corporation, will hereafter devote his attention to ventures of his own.

The firm will now be known under the name of the B. S. Moss Amusement Enterprises. The change, it is announced, will in no wise interfere with the former harmonious relations of the original partners.

The B. S. Moss organization plans to enlarge its field of activities by acquiring a theater on Broadway and adding materially to the size of its circuit. It is expected the Broadway theater, located in the Longacre section, will be built and ready by spring.

Melbourne MacDowell will appear at the Hudson Theater, Union Hill, on Nov. 30.

Edgar Atchison Fly is playing the Pantages time in "Billy's Tombstones."

CHRISTMAS VAUDEVILLE NUMBER

THE DRAMATIC MIRROR

Will be published on December 16

The issue will contain a number of unusual and interesting features. Its advertising columns will be representative of the best in vaudeville.

HAVE YOU RESERVED YOUR SPACE?

GRACE LA RUE WINS PALACE HIT

Vaudeville Officials Negotiating for Ida Rubinstein, George Alexander, and Continental Favorites

By WALTER J. KINGSLEY.

GRACE LA RUE is decidedly pleasing at the Palace this week. Her songs, her gowns, her dancing and her personality are all what Broadway likes and she will play an early return engagement. Like Ethel Levey, however, Miss La Rue is destined to do something big in drama before very long.

Hereafter the Palace Theater will launder all paper money before it is given out in change. One of the Government's new bill washing machines has been installed in the basement and hereafter the currency at the Palace will be clean and pressed flat.

Times are not so bad in England when Edna May can refuse an offer of \$5,000 a week for a vaudeville tour in this country.

Representatives of "big time" vaudeville are now in Europe offering contracts to famous players who have hitherto never considered visiting America. Ida Rubinstein, Jane Harding, Mona Delza, George Alexander, and Robert Lorraine are among those who have been approached.

Louise Alexander is seeking a new dancing partner. She complains plaintively that the men who dance well are not gentlemen and that the gentlemen cannot dance. She hopes ultimately to find a man who is both a good dancer and a gentleman.

It seems odd that the Dolly sisters should be rivals on the same bill at the Colonial this week. Both girls and their partners are going strong and drawing the biggest business of the season.

CRISIS IN ENGLISH VARIETY

LONDON (Special).—The vaudeville situation in England has now reached the straining point. The players claim the 50-50 proposition has been a failure, as far as the actor is concerned. The actors are holding a meeting next Sunday to settle once and for all what is to be done. They claim the managers have not played a square game. No sooner had the artists consented to work 50-50, they say, than the managers began adding extra turns to their bills, thus lessening whatever chances the actor had of making his regular salary.

The average wage during this period has been about 60 per cent.; one theater in Willesden has paid as low as 5 shillings on the pound (in other words, 25 cents on the dollar). The Metropolitan last week paid 51 per cent. The Shoreditch Empire last week jammed them to the doors, every performance, and still "lost" money—at least, the actors did.

"Gerald Griffin landed Monday," says the *Daily Telegraph*, "and was immediately offered six weeks ahead of his original bookings. Griffin preferred to wait until after the meeting next Sunday. He is being complimented on his pluck in coming over at such a time to fulfill his contracts; it has helped to relieve some of the feeling that existed and incidentally given Gerald a little advertising."

Musical Johnstons are laying off this week; open next week for a run of thirty weeks. Howard Brothers, banjoists, have just concluded a tour. Ray, Two Coleys and Fay are in the provinces, and doing very well. James H. Waters has given up the music hall and is playing Potash in "Potash and Perimuttie." Who cares to go on to the stage. I never saw so many Belgian actors in my life!

George Formby is the only headliner in the provinces who has played to more than the salaries of the artists, sometimes receiving more than 20 per cent. over.

O. P. M.

IN THE LONDON HALLS

LONDON (Special).—To those of your readers who have friends at present playing in South Africa, would say that I have been positively assured by Mr. Hamilton, of the African Theatre Trust, Limited, that there is not the least cause for concern, and that they are sending out their weekly companies as per schedule.

"The Belle of New York," after its one hundred and fiftieth revival performance at the Aldwych, it is said, will go into the Halls, playing the L. T. V. tour.

Alva York and partner made a big hit at the Pavilion this past week. The partner (the accompanist) was exceptionally clever, and should be programmed.

Heyman Adler, the Hebrew character actor, presenting "The Miser's Dream," opens at the Holborn Empire to-night. This will be Mr. Adler's first London appearance.

Gilday and Fox are again back in London, opening at Finsbury Park to-night.

It is said that Miss Janis returns here about Christmas for the new Palace Revue. Howard.

IN THE CHICAGO THEATERS

CHICAGO (Special).—Valeska Suratt, in her new version of "Black Crepe and Diamonds," and Belle Baker headed the Palace bill last week. Miss Baker has the ability of putting over songs in a manner that few possess. E. Frederick Hawley, Frances Haight and company presented "The Bandit," and Joseph Hart offered "A Telephone Tangle."

Nora Bayes headlined at the Majestic with striking success. Lillian Herlein made a decided hit. Frederick V. Bowers was popular favor, while Clark and Verdi scored.

A. C. WILKIN.

BROOKLYN VAUDEVILLE

BROOKLYN (Special).—The all-star festival held the boards at Keith's Bushwick Theater, Nov. 9-14. Valerie Bergere and company in "The Locks of Panama," Bessie Wynn, and Paul Morton and Naomi Glass with their latest skit, "Before and After," were practically on even terms for the leading honors. Among the other entertainers were Mullen and Coogan, Shannon and Anna, Hoey and Lee, and Havenman's Animals.

Katherine Hober presented "What Would You Do?" at the Flatbush Theater last week. The vehicle is from the pen of Una Clayton. Her company includes Leander Blanden.

Eddie Foy and the Seven Little Foyes headlined at the Prospect last week. Claude and Fanny Usher offered their pleasing sketch, "The Straight Path," and, as usual, got over strongly. Walter Van Brunt, the popular phonograph singer; Raymond and Caverly, Adeline Francis, "The Graphophone Girl," Lane and O'Donnell, McMahon, Diamond and Chaplow, Maybelle and Arthur, and the Three Hedders made up the balance of the bill.

J. LEMMY DUGG.

VAUDEVILLE NOTES

"The Last Tango," Joseph Hart's production, in which Fletcher Norton was featured, closed at the Colonial last week after the opening matinee. Gallagher and Carlin succeeded the offering on the bill. Nonette also took the place of the Berrens. Mr. Norton will shortly be seen in vaudeville in a new production.

Ideal is at the Royal Theater this week. On Thursday evening a swimming and diving contest for boys and girls will be held, with a silver cup as prize; while on Friday afternoon Ideal will give a special lecture to women and children.

The Alhambra bill was considerably shifted last week. Marshall Montgomery went up from the Colonial to take the place of Johnny Dooley and Evette Hugel.

A "calico ball" for the benefit of the Committee of Mercy, was given at Joan Sawyer's Persian Garden last Thursday evening. Some of the committee in charge included Mrs. J. Gordon Douglas, Mrs. Charles H. Ditson, Mrs. J. Borden Harrison, Mr. Frank Crowninshield, Mr. Cyril Hatch, Mrs. Schuyler Van Rensselaer, Rene la Montagne, and Jeannette L. Gilder.

Juliette Dika will open at the Royal on Dec. 7.

H. F. Hawley, who recently returned from English and Australian tours, appears at the Victoria on Nov. 30 in "The Bandit." He opened in Chicago last week.

Nella McCoy will shortly present a "single" act in vaudeville under the direction of William C. Mulier.

Etta Bryan and Roy Summer, in Edgar Allan Woolf's "A College Proposition," have been booked for forty weeks on the Loew time.

Fatima, seen at the Victoria and other New York theaters recently, is now dancing in Australia.

Wellington Cross and Lois Josephine are leaving vaudeville. The clever team will be a feature of the new Winter Garden production scheduled to open after the holidays.

At last we've discovered the secret of Carl Randall's dancing ability. Randall is the young terpsichorean artist who has scored such an unusual hit with Emma Carus.

The dancer got his training in the Metropolitan Opera House ballet under Pavlova and Mordkin. Musical comedy gave him experience with the modern type of dancing.

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IN VAUDEVILLE

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AND PLAYERS

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CECIL LEAN

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VALERIE BERGERE

AND HER COMPANY

In Dramatic Playlets

ALLAN DINEHART

Assisted by MARY LOUISE DYER

In "THE MEANEST MAN IN THE WORLD," by Everett S. Ruskay

Direction MAX HART

JIM AND BIRYL DIAMOND AND BRENNAN

"NIFTY NONSENSE"

Direction M. S. BENTHAM

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Grand, Syracuse; Orph. Mont-
real, Can. 22-23; Keith's,
Proy. 20-Dec. 5.
FOGARTY, Frank: Keith's,
Columbia, N.Y.C. 22-23;
Keith's, Louisville, 20-
21; 5.
FORD and Hewitt: Temple,
Manchester; Keith's, Boston,
22-23.
FORD and Truly: Hudson, Pa.
Hill, N.Y. 20-Dec. 5.
FORD, Bertie: Orph., Seattle,
22-23.
FORD, Max and Mabel: Orph.,
Birmingham; Foreytha, Atlan-
ta, 22-23.
FOX and Dolly: Alhambra, N.
Y.C. 22-23; Bushwick, N.Y.C.
22-23; Prospect, N.Y.C. 20-Dec.
5.
FOX, Mable: Co. Alhambra, N.
Y.C. Keith's, Phila. 22-23.
FRANKLIN, Fred and Bert
Green: Keith's, Phila. 22-23;
Columbia, N.Y.C. 22-23.
FRANKLIN, Fred: Bushwick,
N.Y.C. 22-23; Keith's, Wash.
20-Dec. 5.
FRIGANZA, Triste: Orph., New
Orleans; Keith's, Calif., 20-
21.
GABRIEL, Master: Co. Pro-
spect, N.Y.C. Maryland, Bal-
timore, 22-23.
GALLOWAY, Louise: Co. Tem-
ple, Hamilton, Can.
GARDNER, Eric: Foreytha,
Atlanta; Lyle, Richmond, 22-
23; Columbia, Norfolk, 22-23.
GARDNER, Willie: Maryland,
Baltimore.
GASCOIGNE, Cleo: Orph., Den-
ver; Orph., Lasco, 22-23.
GAUDIN, The: Temple,
Hamilton.
GIBSON, John: Orph., Winst-
on.
GIBSON and Arthur: Victoria,
Oceano, 22-23; Orph.,
Jacksonville, 20-Dec. 5.
GIBSON, Adeline: Co. Maj.,
Can. 22-23.
GIBSON, Edwin: Orph., Jack-
sonville, 20-Dec. 5.
GIBSON, Victoria: N.Y.C. 22-
23; Keith's, Hartford, 20-Dec.
5.
GILINOWATER, Claude:
Worcester, Can. 22-23; Orph.,
Salt Lake City, 22-23.
"GIRL from Milwaukee": Co-
lumbia, Grand Rapids, 22-23.
GLADIATOR, The: Royal, N.
Y.C. 22-23.
GLIMMER and Houditch:
Orph., N.Y.C. 22-23; Keith's,
N.Y.C. 22-23; Keith's, Phila.,
20-Dec. 5.
GOLDEN, Claude: Victory,
Stockton, 18, 19; Yosemite,
San Jose, 20, 21; Orph., Los
Angeles, 22-23.
GOLDEN, Morris: Orph., Mont-
real, Can. 20-Dec. 5.
GORDON and Rita: Orph.,
Montreal; Temple, Detroit,
20-Dec. 5.
GORDON, Kitty: Bushwick,
N.Y.C. 22-23; Alhambra, N.Y.C.
22-23; Royal, N.Y.C. 20-
Dec. 5.
GORMLEY and Cawley: Orph.,
Omaha; Orph., St. Paul, 22-
23.
GOULD and Ashby: Keith's,
Wash., Columbia, N.Y.C. 22-
23; Maryland, Balto., 20-Dec.
5.
GRANT and Hoag: Orph.,
Hartford.
GRAPWIN, Chas. and Co.:
Columbia, St. Louis.
GRANER, The: Orph., Kan-
sas City, 22-23.
"GREEN Beetle": The: Pol's,
Hartford; Keith's, Scranton,
22-23; Maryland, Balto., 20-
Dec. 5.
GROVER and Richards: Orph.,
Winnipeg.
HAL and Francis: Orph., Win-
nipeg, 22-23.
HALL and Hunter: Garrick,
Wilmington, 20-Dec. 5.
HALL, Billy Swede: Orph.,
Salt Lake City, 22-23.
HARRIS and Maryon: Keith's,
Boston, 22-23.
HART Brothers, Three: Orph.,
Tampa.

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In a European Novelty
THE NEW CHEF
Direction M. S. Bentham

LESTER, Harry B.: Orph., Tampa; B'lyon, Savannah, 23-25; Victoria, Charleston, 26-28; Lyric, Richmond, 30-Dec. 5; Colonial, Norfolk, 3-5.

LEWIS and Russell: Orph., Seattle, 22-24.

LEWIS, Tom: Maj., Milwaukee, 23-25; W. Harry, Quintette: Orph., Memphis, 22-25; Orph., Frisco, and Barton: Orph., 23-24; Victory, Stockton, 25-28; Yosemite, San Jose, 27.

LIND, Homer: Forsythe, Atlanta, 23-25.

LIPINSKY's Dogs: Royal, N.Y.C.: Orph., B'lyon, 23-25; Grand, Pittsburgh, 30-Dec. 5; LLOYD, Alice: Temple, Hamilton, 23-25.

LLOYD, Rosie: Keith's, Prov., 30-Dec. 5.

LOCKETT and Waldron: Orph., Salt Lake, 17, 22-24.

LOHME and Sterling: Tampa; B'lyon, Savannah, 23-25; Victoria, Charleston, 26-28; Orph., Birmingham, 30-Dec. 5.

"LONESOME Lassies": Shea's, Toronto; Keith's, Boston, 23-25.

LOHRAINE and Dudley: Keith's, Phila., 23-25.

LORETTA: Orph., Maryland, 23-25; B'lyon, Co.: Keith's, Wash., 23-25.

LUCCA, Luciana: Garrick, Wilmington, 23-25; Polk's, Hartford, 30-Dec. 5.

LYDELL, Rogers and Lydell: Orph., Los Angeles.

LYONS and Yocco: Orph., Birmingham, Colonial, Norfolk, 23-25; Lyric, Richmond, 26-28; Maryland, Balto., 30-Dec. 5.

LYNES, Three: Temple, Rochester, 23-25; Temple, Hamilton, 23-25; Shubert's, Utica, N.Y., 30-Dec. 5.

LYTTON, Le Roy, Co.: Keith's, Prov., 23-25; Maryland, Balto., 30-Dec. 5.

MA BELLE and Ballet: Keith's, Prov., 23-25.

MAK and Orph.: Keith's, Phila., 23-25; Keith's, Indianapolis, 30-Dec. 5.

MAK and Walker: Orph., Salt Lake City; Orph., Denver, 23-25.

MADCAPS, Six: Colonial, Erie, Pa.

MADDER and Fitzpatrick: Royal, N.Y.C.; Bushwick, B'lyon, 23-25.

MADISON, James: Orph., Birmingham.

MAGLEYS, The: Keith's, Boston.

MAITLAND, Madge: Hudson, Union Hill, N.J.

MAJERS: Maj., Chgo., 23-25.

MARAVILLE and McHugh: Maryland, Balto., 23-25.

MARRENA and Deiton Brothers: Keith's, Prov.

MARIE, Daisy: Grand, Syracuse, 23-25; Keith's, Toledo, 23-25.

MARLO and Duffy: Dominion, Ottawa, Can.; Temple, Hamilton, 23-25; Orph., London, 30-Dec. 5.

MARTIN and Fabrial: Albany, N.Y.C.

MARX Brothers Co.: Forsythe, Atlanta; Orph., Birmingham, 23-25; Keith's, Toledo, 30-Dec. 5.

MARELLA's Birds: Keith's, Toledo, 23-25; Keith's, Columbus, 30-Dec. 5.

MATINEE Girls: Orph., Omaha; Orph., Minneapolis, 23-25.

MATTHEWS and Shayne: Temple, Detroit.

MAXINE Brothers and Bobby: Polk's, Scranton, Pa., 23-25; Grand, Syracuse, 30-Dec. 5.

MAYO and Tally: Keith's, Boston; Temple, Detroit, 23-25; Temple, Rochester, 30-Dec. 5; McCAT, Winner, Co.: Keith's, Prov., 23-25.

MCDONALD and Irving: Polk's, Hartford; Bushwick, B'lyon, 30-Dec. 5.

MCDONALD and Derek: Grand, Syracuse, 23-25.

MCDONALD, Billy: Temple, Detroit; Temple, Rochester, 23-25; Hipp., Cleveland, 30-Dec. 5.

MCDONALD, Kelly and Lucy: Colonial, Norfolk, Va., 18-19; Lyric, Richmond, 19-21; Orph., Harrisburg, Pa., 23-25; Orph., Montreal, 30-Dec. 5.

MCDONOUGH, Ethel: Keith's, Toledo, 23-25.

MCGINN, Frances, Co.: Orph., Omaha; Orph., Des Moines, 23-25.

MCGOOD, Charles, Co.: Orph., Kansas City; Maj., Milwaukee, 23-25.

MCDONALD, Mr. and Mrs. Jack: Columbia, St. Louis; Maj., Milwaukee, 23-25.

MCKAY and Ardine: Orph., Du-luth; Orph., St. Paul, 22-25.

McLEANS, Australian: Orph., Des Moines; Orph., St. Paul, 23-25.

MELLAN and Carson: Shea's, Toronto; Temple, Detroit, 23-25; Temple, Rochester, 30-Dec. 5.

McMAHON, Charolette: Keith's, Indianapolis; Keith's, Louisville, 23-25.

McMAHON-Diamond Co.: Colonial, N.Y.C.

McRAY and Clegg: Orph., Minneapolis; Orph., Duluth, 23-25.

McWILLIAM, Stendel and B.: Keith's, Prov., 23-25.

MERREAN'S Dogs: Orph., Oakland; Orph., Sacramento, 23-24; Victory, Stockton, 23-25; Yosemite, San Jose, 27.

MERIDY Trio: Garrick, Wilmington, Del.

MRI VILLER and Higgins: Forsythe, Atlanta, 23-25; Orph., Birmingham, 30-Dec. 5.

MERKETT, Bert: Orph., Portland, Ore.

MERRILL and Otto: Orph., Omaha; Orph., Sioux City, 23-25.

METZETTIS, Five: Sprackles, San Diego; Orph., Salt Lake City, 23-25.

MEYAKO'S Trio: Keith's, Columbus; Keith's, Phila., 23-25; Keith's, Indianapolis, 30-Dec. 5.

MILES, Homer C.: Colonial, N.Y.C.

MILLER and Lyric: Orph., Des Moines; Orph., St. Paul, 23-25.

MILLER and Vincent: Orph., Frisco; Orph., Oakland, 23-25.

MILLER, Irene: Maryland, Balto.

MILTON and De Long Sisters: Dominion, Ottawa, Can.; Temple, Hamilton, 23-25.

MONROE, Chaucer, Co.: Temple, Rochester.

MONTGOMERY, Marshall: Grand, Syracuse; Grand, Pittsburgh, 30-Dec. 5.

MOORE and Littlefield: Orph., Los Angeles.

MOORE and Yates: Polk's, Scranton, Pa.; Orph., Harrisburg, 23-25; Temple, Hamilton, Can., 30-Dec. 5.

MORAN and Wiser: Keith's, Toledo; Grand, Pittsburgh, 23-25; Temple, Detroit, 30-Dec. 5.

MORRIS, Elida: Orph., Portland, Ore.

MORRIS, Nina, Co.: Orph., Birmingham, 23-25.

MORRISSEY and Hackett: Dominion, Ottawa, Can.; Temple, Hamilton, 23-25.

MORTON and Austin: Colonial, N.Y.C.; Keith's, Phila., 23-25.

MORTON, Ed.: Keith's, Phila., 23-25; Maryland, Balto., 30-Dec. 5.

MORTON, Paul, and Naomi: Glass, Prospect, B'lyon; Alhambra, N.Y.C., 23-25; Victoria, N.Y.C., 30-Dec. 5.

MORTON, Sam and Kitty: Hipp., Cleveland, 23-25; Shea's, Buffalo, 30-Dec. 5.

MORRIS, Helen and Mosher: Keith's, Columbus; Keith's, Louisville, 23-25.

MULLANE, Frank: Prospect, B'lyon, 16-18.

MULLER and Ocean: Maryland, Balto., Colonial, Erie, Pa., 30-Dec. 5.

MURPHY and Nichols: Keith's, Louisville; Keith's, Indianapolis, 23-25; Orph., Birmingham, 30-Dec. 5.

MUTTERBOLD and Son: Royal, N.Y.C., 23-25.

NARDING, Gracia: Dominion, Ottawa, Can., 30-Dec. 5.

NARR, Julia, Co.: Columbia, Grand Rapids; Palace, Chgo., 23-25; Hipp., Cleveland, 30-Dec. 5.

NATALIE and Ferrari: Orph., Minneapolis; Orph., Duluth, 23-25.

NARHRO, Nat. Troupe: Maj., Chgo., 23-25.

NELSON and Nelson: Colonial, Erie, Pa., 23-25.

NELSON and Herley: Keith's, Indianapolis; Keith's, Louisville, 23-25.

NETTUN'S Garden: Keith's, Phila.; Keith's, Louisville, 23-25; Keith's, Indianapolis, 30-Dec. 5.

NEWHOUSE, Snyder and Ward: Columbia, St. Louis; Maj., Milwaukee, 23-25.

NICHOLS, Nellie V.: Keith's, Phila.; Keith's, Indianapolis, 23-25; Keith's, Louisville, 30-Dec. 5.

NIGHTONS, Four: Temple, Rochester, 23-25.

NONETTE: Keith's, Wash., 30-Dec. 5.

NORTH, Bobby: Palace, N.Y.C., 15-18.

NORTH, Frank: Orph., Los Angeles, 15-18.

NORWOOD and Hall: Shubert's, Utica, N.Y., 30-Dec. 5.

OAKLAND Sisters: Colonial, Erie, Pa.

OAKLAND, Will, Co.: Orph., Oakland; Orph., Oakland, 23-25.

O'BRIEN-Havel Co.: Orph., Sioux City; Orph., Kansas City, 23-25.

OKAKE Jaws: Keith's, Prov., 30-Dec. 5.

OLYMPIC Trio: Orph., Memphis; Orph., New Orleans, 23-25.

O'NEIL, Nance: Royal, N.Y.C.

ORPINGTON Trio: Alhambra, N.Y.C.

OTTO, Elizabeth: Orph., London, Can.

OWER and Ower: Orph., Memphis; Orph., New Orleans, 23-25.

PAKA, Toots, Co.: Victoria, N.Y.C.

PABLO and Frabito: Victoria, N.Y.C.; Keith's, Wash., 23-25; Alhambra, N.Y.C., 30-Dec. 5.

PATERSON, Burdella: Hudson, Union Hill, N.J.

PATRICK, Angelo: Maj., Chgo., 23-25.

PAULA and Byrne: Alhambra, N.Y.C., 30-Dec. 5.

PADLINE: Orph., Memphis, 23-25.

PAYNTON and Green: Shubert's, Utica, N.Y., 23-25.

PEALON and Goldie: Keith's, Louisville, 23-25.

PEDERSON Brothers: Shea's, Toronto.

"PERKIN Mysteries": Orph., Birmingham, Ala.; Forsythe, Atlanta, 23-25; Colonial, N.Y.C., 30-Dec. 5; Lyric, Richmond, 30-Dec. 5; Colonial, Norfolk, 3-5.

PHILLIPS, Pierre: Orph., Des Moines; Orph., Winnipeg, 23-25.

PIFFINO: Victoria, N.Y.C.; Temple, Hamilton, Can., 30-Dec. 5.

PERRA, Lupita: Maryland, Balto., 23-25; Keith's, Wash., 30-Dec. 5.

PERREIRA, Saxette: Orph., Montreal, 23-25.

PERRY, Albert, Co.: Orph., New Orleans.

PHILLIPS and White: Keith's, Columbus; Grand, Pittsburgh, 30-Dec. 5.

PIATOV and Glaser: Orph., Portland, Ore.

PIERLOT and Scofield: Orph., Birmingham; Forsythe, Atlanta, 23-25; Orph., Jacksonville, 30-Dec. 5.

PIETHO: Colonial, Norfolk, Va., 16-18; Lyric, Richmond, 19-21.

POLLOCK, Milton, Co.: Keith's, Indianapolis; Keith's, Louisville, 23-25.

PORTER and Sullivan: Keith's, Columbus, 23-25; Keith's, Louisville, 30-Dec. 5.

POTTS, Ernie, Co.: Orph., Lincoln; Orph., Des Moines, 23-25.

PRIMROSE, Four: Keith's, Prov., Prospect, B'lyon, 23-25; Bushwick, B'lyon, 30-Dec. 5.

PRINCE, Arthur: Temple, Rochester; Shea's, Buffalo, 23-25; Shea's, Toronto, 30-Dec. 5.

PUCK, Harry and Eva: Grand, Syracuse; Colonial, Erie, Pa., 23-25; Keith's, Columbus, 30-Dec. 5.

RAJAH, Princess: Orph., Seattle; Orph., Portland, 23-25.

MANDALL, Carl: Polk's, Scranton, 23-25.

RAY, John and Emma: Orph., Kansas City; Orph., Sioux City, 23-25.

RAYMOND and Bain: Lyric, Richmond, Va., 18-19; Colonial, Norfolk, 19-21.

RAYMOND and Caverly: Royal, N.Y.C.; Bushwick, B'lyon, 23-25; Polk's, Scranton, 30-Dec. 5.

RAYMOND: Keith's, Prov.

REBLA: Orph., Minneapolis, 23-25.

RECARDO'S Lions: Orph., Denver, 23-25.

REDFORD and Winchester: Keith's, Prov., Royal, N.Y.C., 23-25; Bushwick, B'lyon, 30-Dec. 5.

"REINHARDT, The": Orph., Philadelphia, 23-25.

REISNER and Gores: Orph., Kansas City; Orph., Omaha, 23-25.

RELOW: Maryland, Balto., 23-25.

REMPLE, B. and H., Co.: Hipp., Cleveland; Colonial, Erie, Pa., 23-25.

REYNOLDS and Donegan: B'lyon, 23-25.

RIANO, Rena: Bushwick, B'lyon; Polk's, Scranton, 23-25.

RICABONNA'S Horses: Victoria, N.Y.C.

RICH and Cohen: Dominion, Ottawa, Can.

RICHARD Brothers: B'lyon, Savannah, 30-Dec. 2; Victoria, Charleston, 26-28.

RIDGLEY, Four: Keith's, Toledo; Hipp., Cleveland, 23-25; Colonial, Erie, Pa., 30-Dec. 5.

BOACH and McCurdy: Keith's, Phila.; Columbia, Grand Rapids, 23-25; Keith's, Toledo, 30-Dec. 5.

ROBBING: Alhambra, N.Y.C., 23-25; Keith's, Prov., 30-Dec. 5.

ROCHSTER, Claire: Colonial, Erie, Pa.; Maj., Chgo., 23-25; Keith's, Toledo, 30-Dec. 5.

ROEDERER, Four: Keith's, Toledo; Hipp., Cleveland, 23-25; Colonial, Erie, Pa., 30-Dec. 5.

ROGERS, Billy: Orph., Duluth, 23-25.

ROGERS, Will: Orph., Winnipeg, 23-25.

RODIE, Claude M.: Palace, Chgo., 23-25.

ROONEY and Bent: Maj., Milwaukee; Palace, Chgo., 23-25.

RUSH, Eddie: Temple, Hamilton, Can.; Keith's, Columbus, 23-25.

ROYCE, Ray B.: Colonial, Erie, 23-25.

ROYCE, Ruth: Royal, N.Y.C., Prospect, B'lyon, 23-25; Shubert's, Utica, 30-Dec. 5.

RYAN and Lee: Keith's, Toledo; Temple, Detroit, 23-25; Temple, Rochester, 30-Dec. 5.

RYAN and Tierney: Grand, Pittsburgh; Keith's, Phila., 23-25.

SALES, Chick: Shubert's, Utica, N.Y.; Colonial, N.Y.C., 23-25; Keith's, Phila., 30-Dec. 5.

SALVAGIS: Orph., Denver; Orph., Lincoln, 23-25.

SAMUELS, Ray: Palace, Chgo., 23-25.

SANTLY and Norton: Orph., Winnipeg, 23-25.

SARCHO, Captain: Orph., Harrisburg, Pa., 30-Dec. 5.

SCENES from Grand Opera: Keith's, Phila.; Maryland, Balto., 23-25; Bushwick, B'lyon, 30-Dec. 5.

SCHAFER, Strivator: Keith's, Indianapolis, 23-25; Keith's, Phila., 30-Dec. 5.

"H.O.G. Playground": Keith's, Columbus, 23-25; Keith's, Phila., 30-Dec. 5.

SCHWAB, Brothers: Orph., Omaha, 23-25.

SCOTT, Marie: King, Colonial, 23-25; Lyric, Richmond, 26-28.

SEAWANT and Bentley: Orph., Seattle, 23-25.

"SEMINARY Students": Victoria, Charleston, 26-28; Victoria, Norfolk, 3-5.

18: Orph., Birmingham, 23-25; Forsythe, Atlanta, 30-Dec. 5.

SEYON, Charles: Orph., Des Moines; Orph., St. Paul, 23-25.

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1493 BROADWAY, NEW YORK

"SERGEANT Bagby": Keith's, Indianapolis; Temple, Detroit, 23-25; Temple, Rochester, 30-Dec. 5.

SHANNON and Annis: Orph., B'lyon.

SHARROCK, The: Temple, Detroit; Temple, Rochester, 23-25.

SHAYNE, Matthews, Co.: Temple, Rochester, 23-25.

SHIRLEY, Eva: Polk's, Scranton, 30-Dec. 5.

SHIRLEY, Marion: Lyric, Richmond, 16-18; Colonial, Norfolk, 19-21.

SHORE, Hermine, Co.: Orph., Denver; Orph., Lincoln, 23-25.

SIMIKO: Victoria, N.Y.C., 30-Dec. 5.

SIMMS, Willard, Co.: Orph., Memphis, 23-25.

SLEMONS, Fredericks: Orph., Salt Lake City; Orph., Denver, 23-25.

SMITH, Irene and Bobby: Keith's, Phila.; Hipp., Cleveland, 23-25; Columbia, Grand Rapids, 30-Dec. 5.

SNOWDEN, Elphie, Co.: Victoria, Stockton, Cal., 18, 19; Yosemite, San Jose, 20, 21; Orph., Frisco, 22-25.

SOLOMON Singers: Royal, N.Y.C.

SORMAN, Fred: Orph., Memphis, 23-25.

SPIELERS, Six Musical: Victoria, N.Y.C., 23-25.

SPINNEY Quintette: Orph., Winnipeg, 23-25.

STANLEY, Allen: Orph., Duluth.

STANLEY, Stan, Trio: Orph., Salt Lake City; Orph., Denver, 23-25.

STANLEY, The: Prospect, B'lyon.

STERN, Julius: Alhambra, N.Y.C.; Prospect, B'lyon, 23-25.

STEPHENS, Emma: Prospect, B'lyon.

STEPP, Goodrich and King: Prospect, B'lyon; Orph., Montreal, 30-Dec. 5.

STEVENS, Edwin, Co.: Orph., Memphis; Orph., New Orleans, 23-25.

STEWART: Victoria, N.Y.C., 23-25.

STEWART and Donahue: Orph., Birmingham, 23-25; Colonial, Norfolk, 3-5.

STICKNEY's Circus: Forsythe, Atlanta; Victoria, Charleston, 26-28; 2: B'lyon, Savannah, 3-5.

STILLMANN, The: Dominion, Ottawa, Can., 23-25.

SULLY Family: Temple, Rochester, 23-25.

SURATT, Valeria, Co.: Maj., Milwaukee, 23-25.

SWOB and Mack: Orph., Oakland; Orph., Sacramento, 23-25; Victoria, Stockton, 23-25; Yosemite, San Jose, 27, 28.

TANGUAY, Eva: Colonial, N.Y.C.; Orph., B'lyon, 23-25.

TANKER, Ann: Orph., Portland, Ore.

"TATE's Motoring": Columbia, St. Louis, 23-25.

TAYLOR, Eva, Co.: Grand, Pittsburgh, 23-25.

TELEPHONE Tangle: Maj., Milwaukee.

THOMPSON, Charles: Keith's, Phila.; Orph., Birmingham, 23-25; Forsythe, Atlanta, 30-Dec. 5.

THOSE Three Girls: Orph., Harrisburg, Pa., 23-25.

TIMBERG, Herman: Columbia, Grand Rapids, 30-Dec. 5.

TONY and Norman: Shea's, Buffalo; Shea's, Toronto, 23-25.

TOYO Troupe: Keith's, Phila.

TRAINOR, Val and Helen: Hudson, Union Hill, N.J., 23-25.

TRANSATLANTIC Trio: Orph., Duluth, 23-25.

TRAVILLA Brothers: Orph., Oakland; Orph., Frisco, 23-25.

TREAT'S Seals: Keith's, Prov., Shea's, Buffalo, 23-25; Shea's, Toronto, 30-Dec. 5.

TRIX, Helen: Shea's, Buffalo, 23-25; Shea's, Toronto, 30-Dec. 5.

TRIVATO: Orph., Frisco, 23-25.

TRUDA, Harry: Orph., Lincoln; Orph., Kansas City, 23-25.

TWISTO: Temple, Hamilton, Can., 30-Dec. 5.

TYPES, Three: Orph., Los Angeles, 15-18.

URMA, Hatty: Victoria, Charleston, 26-28; B'lyon, Savannah, 3-5.

URHER, Claude and Fannie: Keith's, Phila., 30-Dec. 5.

VADIE, Mils: Orph., New Orleans.

VALERIO, Rosa: Orph., Minneapolis, 23-25.

VALLI, Muriel and Arthur: Ontario, N.Y., 18-19; Opera House, Norwich, Conn., 19-21; Maj., Elmira, N.Y., 23-25; Shea's, Toronto, 30-Dec. 5.

VAN and Schneck: Keith's, Toledo; Keith's, Columbus, 23-25; Shea's, Buffalo, 30-Dec. 5.

VAN, Charles and Fannie: Keith's, Phila.; Keith's, Prov., 30-Dec. 5.

VAN BERGEN, Martin: Orph., Oakland; Orph., Los Angeles, 23-25.

VAN, Billy B., Co.: Orph., Winnipeg.

VANDINOFF and Louis: Hipp., Cleveland; Columbia, Grand Rapids, 23-25; Keith's, Toledo, 30-Dec. 5.

VAN HOVEN: Alhambra, N.Y.C.; Grand, Pittsburgh, 23-25; Polk's, Hartford, 30-Dec. 5.

VAN HON, Hope: Keith's, Prov., 23-25.

VINTON, Ed and Buster: Prospect, B'lyon; Royal, N.Y.C., 23-25.

VIOLETSKY, Orph., Regina, 15-18; Orph., Calgary, 19-21; Orph., Edmonton, 23-25; Orph., Vancouver, B.C., 30-Dec. 5.

VOLUNTERS, The: Forsythe, Atlanta; Maj., Milwaukee, 23-25.

VON TILZER and Nord: Maryland, Balto.; Victoria, N.Y.C., 30-Dec. 5.

WAKFIELD, Wills Hot: Victoria, N.Y.C.; Keith's, Phila., 23-25; Orph., B'lyon, 30-Dec. 5.

WALDEMAN, Young and Jackson: Orph., Lincoln; Orph., Omaha, 23-25.

WALLSTERN and Preety: Orph., St. Paul; Orph., Duluth, 23-25.

WARD and Culien: Orph., Frisco; Orph., Oakland, 23-25.

WARD, Belle and Ward: Columbia, St. Louis, 23-25.

WARD, Walter, and Partner: Orph., Tampa, Fla., 23-25.

WARNER, Genevieve: Orph., Seattle; Orph., Portland, 23-25.

WEBB and Burns: Colonial, Erie, Pa., 23-25; Colonial, N.Y.C., 30-Dec. 5.

WEBER, Charles: Orph., New Orleans.

WEED, Marion: Hudson, Union Hill, 23-25.

WEIMERS and Manoe: Royal, N.Y.C.

WERNER, Amora: Keith's, Phila.; Keith's, Louisville, 30-Dec. 5.

WEST, Mae: Polk's, Scranton, 23-25.

WESTON and Claire: Orph., Lincoln; Orph., Kansas City, 23-25.

WESTON and Leon: Temple, Rochester.

WESTON, Willie, Co.: Alhambra, N.Y.C., 23-25.

WHITE and Jackson: Orph., Los Angeles, 23-25.

WHITING, George and Sadie: Orph., Alhambra, N.Y.C.; Orph., B'lyon, 23-25.

WIDEMAN, Frank: Colonial, N.Y.C.; Royal, N.Y.C., 23-25.

"WHO Shall Condemn?" Victoria, N.Y.C., 23-25.

WILDE, Mr. and Mrs. G.: Palace, N.Y.C.; Grand, Pittsburgh, 30-Dec. 5.

WILFRED and Robert: Bushwick, B'lyon.

WILLIAMS and Wolfus: Orph., Seattle, 23-25.

WILLIAMS, Thompson and Coneland: Hipp., Cleveland; Grand, Syracuse, 23-25; Victoria, N.Y.C., 30-Dec. 5.

WILLIAM Brothers: Hipp., Cleveland; Colonial, N.Y.C., 23-25; Orph., B'lyon, 30-Dec. 5.

WILLS and Hanson: Keith's, Indianapolis; Grand, Pittsburgh, 30-Dec. 5.

WILK, Mat N.: Orph., Harrisburg, Pa.; Maj., Chgo., 23-25; Columbia, Grand Rapids, 30-Dec. 5.

WILSON, C. and A.: Orph., Jacksonville, Fla.; Orph., Tampa, 23-25.

WILSON, Doris: Victoria, Charleston, 18-19; B'lyon, Savannah, 19-21; Forsythe, Atlanta, 23-25; Orph., Jacksonville, 30-Dec. 5.

WILSON, Frank: Orph., Omaha.

WILSON, Grace: Keith's, Columbus; Orph., Sioux City, 23-25.

WILSON, Jack and Bette: Royal, N.Y.C.; Alhambra, N.Y.C., 23-25; Orph., B'lyon, 30-Dec. 5.

"WOMAN Proposes": Orph., St. Paul.

WOOD, Britt: Keith's, Boston, 30-Dec. 5.

WOOD, Mauries: Prospect, B'lyon, 30-Dec. 5.

WRIGHT, Cecilia: Bushwick, B'lyon; Keith's, Wash., 23-25.

YRTE: Forsythe, Atlanta; Orph., Jacksonville, 23-25; Orph., Tampa, 30-Dec. 5.

ZARRELL, Leo, Trio: Orph., St. Paul; Orph., Winnipeg, 23-25.

ZERTHO'S Dogs: Orph., Kansas City; Orph., Sioux City, 23-25.

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

WHO OWNS THE PLAY?

"Motion picture rights to a play are automatically vested in the manager who owns the exclusive producing rights to the play," reads the decision of the Appellate Division in the case instituted by CHARLES FROHMAN to protect his rights to CLYDE FITCH's play, "Captain Jinks of the Horse Marines." The decision is of considerable importance to the motion picture field, both as concerns past productions and others now under way or merely announced, especially since it is understood that in many of these instances the film men have only secured the consent of the authors of the various pieces. Whether there will be any court action over pictures already on the market is doubtful, but managers are certain to take action to protect their interests in plays not yet placed on the film market.

It is an extremely difficult matter to discuss a case in which judicial decision has already been rendered, but we may safely discuss many points still left in doubt by the court's ruling. "Captain Jinks" was purchased by Mr. FROHMAN before any stage play had been produced on the motion picture screen, and, in fact, when pictures with serious plots were a rarity. It was natural, therefore, that the contract between CLYDE FITCH and the producer should contain no mention of motion picture rights. It is also natural to conclude that in the phrase, "producing rights," it was the intention of both dramatist and manager to include all rights to public presentation, from which follows the Appellate Division's rule that "the mere fact that by the aid of science it had been made possible, since Mr. FROHMAN entered into his contract, to produce the play in some manner not then contemplated, did not destroy Mr. FROHMAN's rights to the property." But what of plays produced on the stage more recently when, though the motion picture had achieved sturdy growth, no mention of the screen production was made in the contract? Is it not possible that the courts will decide that in such cases the omission of reference to film rights meant that the author reserved such ownership, or would the court make "rights to production" include stage and screen? In such instances who is to decide the compensation an author will receive when his play passes to the screen? The contract would probably mention the royalty to be paid during the life of the original stage production, the royalty when the property passes to use in the stock field—but no mention of the remuneration going to the creator when his property is adapted to motion pictures. Shall the stock royalty be paid for the length of time the players take in producing the piece before the camera, or for every presentation of every copy of the film?

HIGH PRICES COMING

MANUFACTURERS have been getting higher prices for their feature productions for some time, and now it would seem that increases in the charges for the regular programme services will soon be in order. "Specials," for which higher prices are charged, have become more and more frequent on some of the programmes, so that even those exhibitors not making use of long pictures have for some time found their expense for films increasing. Within the past few weeks the heads of two releasing organizations have inaugurated campaigns urging exhibitors to raise their prices of admission.

So that it seems higher prices for films and a higher scale of admission prices are inevitable. The motion picture is "the poor man's amusement," but the "poor man" demands quality, and quality is costly. Film men are not miracle men, and the camera's deceptiveness can no longer be counted on to make one hundred dollar expenditures look like a thousand dollars on the screen. It has been realized for some time that a readjustment was necessary both for exhibitor and manufacturer, to restore the proper balance between receipts and expenses. There is still considerable room for increases before the picture will reach a plane of competition with the legitimate theaters. In the final analysis the question must be answered by the patron. He wants quality pictures; he revels in productions staged almost without regard to cost—will he pay the bill?

"FEATURES vs. SHORT FILMS"

BY ALEX. E. BEYFUSS,

General Manager of the California Motion Picture Corporation

SINCE motion pictures have fast taken the place of the staged drama, the time has come when producers realize the necessity of substituting the five or six reel photoplay for the single reel, giving the public a substantial, sustained two-hour performance in place of three or four short shows of one-act duration.

The photoplay which consumes only a few minutes lacks distinction. There is no opportunity to develop a detailed story, no chance to work out subsidiary plots, no field for really finished work. It is the same thing in the staged drama. The one-act play has limitations which keep it out of the class of the three and four act play. Attempts to fill an evening's programme with three or four one-act shows have been successful only for a little while, before the novelty wore away.

What has been the experience in the theater has been the case in the motion picture world. The interest in a lot of one-act shows has given way to a demand for big productions. This is demonstrated in the popularity of the five and six reel feature films, not only when they were first attempted, but even now, when the demand for them has redoubled and when all the first-class pro-

ducing companies are bending their energies to furnish a picture play which shall have the highest quality, not only in plot, but also in scenic features, in elaborate staging and the highest kind of histrionic art.

It has struck photoplay producers that the screen drama, to be a rival to the legitimate stage, must interpret themes in the same adequate and extensive manner. Therefore, the tendency is nowadays away from the "skit" and more and more in favor of the elaborate "production." When this is done (and the motion picture producers are making tremendous strides in this direction) the photoplay is bound to be more popular than the stage play, for many reasons.

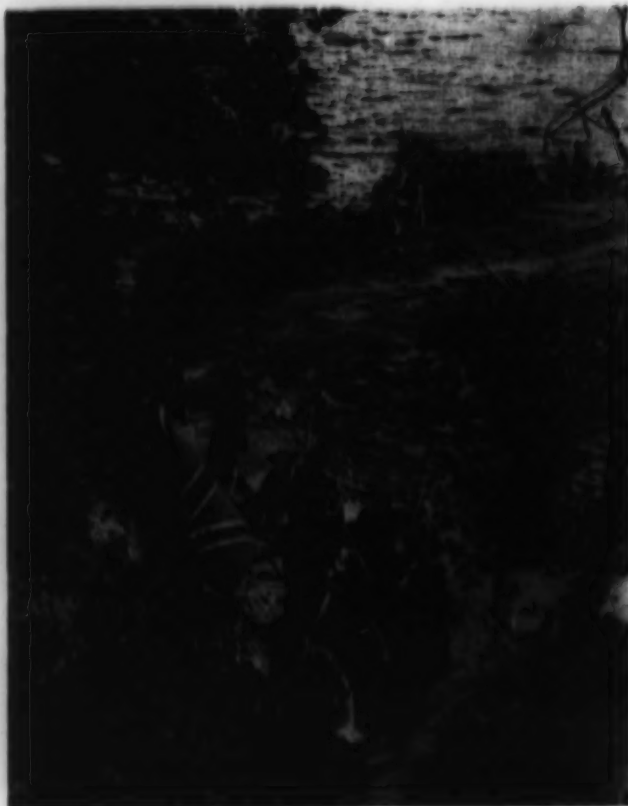
The opportunities in staging pieces are practically unlimited. The show which takes two hours and a half on the ordinary stage can be run off in an hour and a half without the tedious waits which often mar a theatrical performance. Then, too, the man in the back row can have the same chance of seeing the performance as the man in the best orchestra seat—and that is a big consideration.

With the rapid development of the big feature photoplay have crept in a number of abuses which, however, are being quickly eradicated under stimulus of a keenly critical public.

It has been discovered that the public insists on a screen drama which is a "feature" in the best sense. Attempts of producers to build their plots on insufficient material have resulted in padding and languishing interest. Stories which could be told in two or three reels have been dragged out for several additional reels, with the result that the production is hopelessly weakened.

Another mechanical defect which has been found to have an odd psychological effect on the spectators is the labeling of the reels, noting the changes from one to the other. This is reminding the spectator that he is seeing a long production. No such blunder was made in the California Motion Picture Corporation's initial photoplay, "Salomy Jane," which, with the aid of two projecting machines, was shown without a single pause, causing many people to remark that it was "the shortest long picture" they had ever seen.

Another mechanical mistake has been often the speed with which some operators run their projecting machine, with the idea of giving more shows a day. The action of the picture is made rapid and unnatural in this way, and the motion picture patron, noting the fault, is correspondingly dissatisfied.



PREPARING FOR THE ASSAULT ON QUEBEC.
As Shown in Colonial's "Seas of the Mighty," Released by World Film.

WITH THE FILM MEN

Some of our best little press agents have contracted the habit of filling their type-writers with carbon sheets enough to make copies for all the trade papers. The consequence is about two of the papers get readable sheets. The rest of them get sheets which are sometimes absolutely undecipherable and are consequently thrown in the waste basket. It would seem, on the face of it, that a publicity man owes to the firm which is paying his salary every effort he can exert to put his news matter in such shape that it can be readily used; in fact, he should go out of his way to do so.

Harry L. Reichenbach has resigned as advertising manager for Lasky. Whitman Bennett succeeds him.

R. M. Vandivert, of the News, is Eastern sales manager for the Os Film Company.

This has been Carl H. Pierce's busy week entertaining. Last Wednesday he "lunched" a select few of us at the Knickerbocker. It was a good luncheon and a representative gathering—one of Harry Reichenbach's stories still causes me to chuckle.

On Friday he "lunched" a more formal party at the Touraine, Boston. Among them:

Daniel Frohman, W. E. Greene, Park Theater Company; Hiram Abrams, Famous Players; F. J. McManis, Boston American; J. K. Allen, Christian Science Monitor; Charles S. Howard, Boston Globe; R. H. Crosby, Boston Post; Philip Hale, Boston Herald; E. F. Harkins, Boston Journal;

H. T. Parker, Boston Transcript; F. H. Cushman, Boston Advertiser; Harry L. Asher and John McConville, Famous Players. One of the results of the luncheon was that Mr. McManis, of the Boston American, offered to start a motion-picture department in his paper.

Dame rumor has it that Hector Streyckmann is about to leave the Alliance Company and start his own producing company. He refuses to affirm or deny, for, he says, "there is many a slip 'twixt the forming of a company and getting the cash."

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Charles M. Peck, one of the highest class advertising men in the country, is handling the advertising for the Balboa Amusement Company of California. Mr. Peck is known to every national advertiser through his former connection with some of the biggest department store advertising campaigns ever put out.



MABEL TALIAFERRO.

Presented by R. A. Rolfe Photo Play Company in "The Three of Us" Released by Alco.

CORT WITH MOROSCO

Theatrical Manager Gives Exclusive Rights to His Plays and Stars to New Firm

Carl H. Pierce, Eastern representative of the Bosworth Company, has made public the following telegram from Frank Garbutt confirming the report that John Cort had given exclusive rights to his star and plays to the newly formed Oliver Morosco Photoplay Corporation. The affiliation also means that Morosco and Bosworth features will have first call on all open time in the John Cort theaters throughout the country for the presentation of their features. The telegram follows:

"CARL H. PIERCE: "John Cort has agreed that for a period of five years he will turn over to Oliver Morosco Photoplay Company the exclusive rights to all his stars and plays. In addition to this he will materially benefit company with his influence and power in any way desired. He will also allow the company that Morosco and Garbutt are affiliated with to book any special films they desire over his entire circuit from Coast to Coast. Oliver Morosco is also pledged to turn over all of his successes when finished touring. All of Morosco's stars and plays are available to the Oliver Morosco Photoplay Company which is affiliated with Bosworth. FRANK A. GARBUTT."

PHOTO DRAMA'S BIG PLANS

Likely to Establish Coast Studio and Produce on Big Scale in Near Future

Rumors in film circles have it that the Photo Drama Company, producers of the Kelcey and Shannon feature, "After the Ball," will spring several surprises on the film trade in the near future. Bill Steiner, general manager of the company, is at present on his way to the Pacific Coast for a conference with several prominent California capitalists, and it is expected that the result will be the establishment of a Los Angeles studio for the production of Photo Drama features.

There is a possibility that with the completion of the plans "Big Bill" will locate on the Coast, while Jim Maher will handle the firm's interests in New York. Pierce Kingsley has been commissioned to look after the selection of players and film subjects.

General Manager Steiner reports from Denver that "After the Ball" is proving popular in the West and that he has already sold several Western States. Offices are also being established in several cities, so that bookings will be made more convenient.

TO SUPPORT MARIE DORO

The Famous Players' Company is making special efforts to secure a strong cast of Broadway favorites to support Marie Doro in the film version of "The Morals of Marcus." Among those already engaged are Eugene Ormond, who will appear in the role of Sir Marcus, and Julian L. Stranage, who will play the part of Pasquale, originally created by him in the stage production at His Majesty's Theater in London.

FAMOUS CHARACTER ON SCREEN

Don Nicholas Covarrubias, descendant of the old Spanish grandees who ruled California in the romantic early days, and one of the most picturesque characters on the Coast, has been signed by the California Motion Picture Corporation to appear in the company's next photoplay of early California.

BUYS THE BOSTOCK SHOW

David Horsley has purchased the animals of the Bostock show for use in motion pictures. Many of the animals had already been sold to the Brooklyn Zoo, but with Horsley's purchase he also secures the name of the show with its big advertising value.

WORLD GETS "WILDFIRE"

Selznick Secures Consent of Lillian Russell to Appear on Screen

Lillian Russell has been captured for the motion-picture screen. Lewis J. Selznick, general manager of the World Film Corporation, having secured the consent of the star to appear in a film adaptation of her success, "Wildfire." Work has already started on the feature, and it will be released early in January on the regular World Film programme.

"Wildfire" was written especially around Miss Russell's personality by George Broadhurst and George V. Hobart. In the screen version she will be supported by a strong cast of legitimate and screen stars.

PREPARE FOR FEATURES

Harry Pollard Engages Company for Coming American Multiple Reel Features

LOS ANGELES (Special).—Harry Pollard, of the American Company's Santa Barbara force, after spending a week here, has completed the task of engaging a company of players for the forthcoming American features. Among those signed are Joseph Singleton, Bohyn Adair, Ed Langely, and Mrs. Chance Ward.

Mr. Pollard commences with a four-reel picture by F. McGrew Willis. The multiple-reel productions will feature Margarita Fischer.

HAMMERSTEIN HOUSE CLOSES

Oscar Hammerstein's Opera House, at Lexington Avenue and Fifty-first Street, New York city, originally built for opera but devoted to feature films since its opening, has closed its doors. No policy for the future has yet been settled on.



THE IDES OF MARCH—FROM "JULIUS CAESAR." George Kleine's Latest Spectacular Feature.

LEONORE ULRICH

Who Will Be the First Oliver Morosco Screen Star.

SWEET JOINS LASKY?

Mirror Correspondent Says Griffith Star Joins Lasky—Denied in the East

LOS ANGELES (Special).—Blanche Sweet has left the David W. Griffith Mutual forces and joined the ranks of the Jesse Lasky Feature Film Company. Miss Sweet starts to work at the Lasky studio here this week. It is understood that the terms of her contract call for unusual featuring of the former Biograph and Mutual star.

W. M. WING.

The above dispatch, received as we go to press, was shown to the officials of the Jesse Lasky Company at the home office in New York. Samuel Goldfish, treasurer of the organization, said: "It is news to me. We have received no word here concerning Miss Sweet's affiliation with our organization."

NEW LUBIN SERIES

The Experiences of "Patsy Bolivar" Will Follow "The Beloved Adventurer"

Emboldened by the wonderful success accorded "The Beloved Adventurer," the Lubin Company now plans the release of a new comedy series to relate the adventures and sad experiences of "Patsy Bolivar." Patsy's misfortunes, which are said to be unusually funny, will be seen on the screen every week.

Clay M. Greene has written the stories for the new Lubin series. The first number will be released on Dec. 28, and one reel will follow every Monday for fourteen weeks.

KELLERMAN IN CANADA

Universal Feature Playing in Leading Houses of Three Dominion Cities

Toronto (Special).—"Neptune's Daughter," the big Universal feature, has captured Canada. The production opened at the Princess in this city for one week, and business was so satisfactory that the second week was immediately booked. From Montreal the same reports come, an original one week engagement having been extended, with the picture now in its second week.

In Ottawa, at the Russell Theater, the Governor-General and the members of the Dominion Parliament, then in session, attended the opening performance.

MISS FARRINGTON'S FIRST FILM

"The Country Mouse," released by the Bosworth Company on the Paramount programme on Nov. 23, will present Adele Farrington to the motion picture public for the first time. Miss Farrington is well known in the legitimate and musical comedy ranks, but has been firmly converted to the screen by her first experience. "The Country Mouse" was written and produced by Hobart Bosworth, who also appears in the leading male role.

FRANK KEENAN ON SCREEN

Frank Keenan will be the next dramatic star to join the motion-picture ranks. Mr. Keenan opens next week at Daly's Theater in the legitimate revival of "Yosemite," and rumor has it that after this engagement the play will be adapted to the screen, with Mr. Keenan again in the leading role. Offers have also been made for Mr. Keenan's appearance on the screen in "The Hon. John Grigsby."

WILLIAMS LEAVES UNIVERSAL

Director C. J. Williams, who recently left the Edison Company, where he had been unusually successful as a comedy producer, to join the Universal ranks, has now severed his connection with the latter organization. His plans for the future have not yet been announced.

PILFERING WAR NEWS

Selig Company Alleges That Copies of Their Weekly Are Used by Others

The charge that copies of sections of the Hearst-Bell News Weekly have been secured by other companies and released as their own product, is made in a recent statement by a member of the Selig publicity department. That representative's statement follows:

"The Hearst-Bell News Pictorial pictures were taken by our cameramen in various parts of Europe, and the films were shipped direct to the Selig manufacturing plant in Chicago, where the films were developed and prints made for distribution to exhibitors through the General Film Company. In some manner copies of these prints were obtained by some other concern and advertised by them in such a manner as to lead the exhibitors to believe that they were originally their own property. The facts were, notwithstanding their claims, their copies were released to their patrons a week or more after the originals had been released by the Hearst-Bell News Pictorial.

"The other night I was called upon at a club in Chicago to make an announcement as one of the committee, of an especially new and thrilling news picture filmed, which the promoters stated was the first showing of this picture in America. I took their word for it and made the announcement before the audience, but you can judge of my consternation when the pictures, which had just been announced as entirely new, were merely reprints of Hearst-Bell News Pictorial subjects which had been released by the Selig Polyscope Company, through the General Film Company, all the way from a couple of weeks to two months before."

KANE JOINS WORLD CO.

Former Eclectic Manager to Become Assistant Manager of World Film

Arthur S. Kane will become assistant general manager of the World Film Corporation on Nov. 30. Mr. Kane recently resigned from the post of general manager of the Eclectic Film Company exchange. In his new office he will be Lewis J. Selznick's right-hand man.

Mr. Kane has been identified with the motion-picture industry since its early days. Originally coming from the newspaper field, he made his theatrical debut as partner in the firm of Crawford and Kane, operating a circuit of theaters in the Middle West. When O. T. Crawford became a factor in the moving-picture industry in the St. Louis district, Mr. Kane joined him in the capacity of manager of the manufacturing end of the business. For three years he was associated with the Crawford exchange in various capacities. Later he joined the General Film Company, and was their branch manager in Seattle, St. Louis, and New York. While manager of the General Film branch at Twenty-third Street he was chosen assistant to the president, when Frank L. Dyer was the head of the company. Mr. Kane has the honor of being the first special representative the General Film Company ever had. At various times he worked in the Chicago, Seattle, and New York districts.

SALOMY JANE AFFECTS THEATERS

The success in San Francisco of "Salomy Jane," the first production of the California Motion Picture Corporation, appears to have caused some feeling among the managers of the legitimate theaters.

Alexander H. Beyfus, general manager of the California Motion Picture Corporation, dropped into the Alce offices in New York the other day for a chat with the officials of the releasing corporation.

"There are two principal theaters in San Francisco," said he, "which are not devoted to pictures. During the run of 'Salomy Jane' at the Fortina the management of both these legitimate theaters hung out large signs. This is not a moving picture. A big melodrama was occupying the boards at one of these two theaters, while a well-known English star was playing in a drama, which ran for two years in New York. In the other theater, nevertheless, every billboard and every poster controlled by these houses had upon it a large circle and within the circle was the same legend, 'This is not a moving picture.'"

PATHE GETS CONCESSION

It has been officially announced that Pathe Freres have been appointed official cinematographers to the French Government in connection with the war. This much sought for concession will give Pathe a tremendous advantage in the matter of securing authentic pictures of the conflict, since it is evident that the prejudice which has existed against the motion picture camera anywhere near the firing line will, to some degree, be lessened when the camera man bears an official government commission.

PICTURES BELGIAN FIGHTING

CHICAGO (Special).—Edwin F. Weigle, a staff photographer of the Chicago Tribune, who brought back exclusive motion pictures of the fighting at Vera Cruz, has now returned to Chicago with views of the actual fighting in Belgium. The pictures are shown at the Studebaker this week. Last week they were shown to the Chicago Censor Board and passed without change. Four reels of the battle scenes are shown.

A DAY OF ACCIDENTS

Kinetophone Players Have Perilous Time, and It Wasn't Friday, the Thirteenth, Either

Lyster Chambers, the English actor, who is appearing in the Kinetophone's screen version of the late Sutton Vane's melodrama, "The Span of Life," came near to being spilled from the back of his horse into a ravine 200 feet deep when the company took scenes along the cliffs which overhang the Passaic Falls near Paterson on Thursday. Mr. Chambers's narrow escape was, however, only the first of two accidents which came near to ending fatally for several members of the party on the same day.

In the supposed flight of Mr. Chambers, Gladys Wynne, Alma Martin, and two Arabs, three horses were forced at full gallop along the edges of a cliff at one side of the deep chasm. Mr. Chambers was riding with little Barry Phillips, five years old, in his arms when his horse slipped on the edge of the cliff, pawed about a second or two—though it seemed an eternity to Mr. Chambers and the onlookers—and then scrambled to firm ground.

And then came the second accident, which almost resulted in a fatality or two. The Kinetophone automobile had taken the principals to the top of Baldy Mountain, between Paterson and Little Falls. Going up the mountain the machine behaved nicely, but on the return it was necessary to go across a steep piece of meadowland, when the steering gear went wrong. The machine plunged down the steep incline, and finally all of the occupants except the driver were forced to jump. Miss Wynne and Miss Martin escaped with a few minor bruises, and none of the men were hurt. Mrs. Phillips, mother of little Barry, was forced to leap from the machine with Barry in her arms.

FORM AMERICAN BRANCH

With Alce, Lorimore, Bishop, Peppers Co. Enter This Market—Other New Companies

ALBANY (Special).—The Bishop, Peppers Company, of London, have taken the first step preparatory to entering the American market by filing papers of incorporation with the Secretary of State last week. Alce, Lorimore, formerly American representative of the Gaumont Company, and recently with the Box Office Attractions Company is mentioned as one of the directors of the new firm, the official title of which is "Bishop, Peppers and Lorimore." The company is capitalised at \$10,000, and the other directors are T. F. McMahon and A. T. Heimburg. Offices are at 1400 Broadway, New York city.

Other new film companies incorporated last week follow:

United Moving Picture Company, capitalisation, \$10,000. Directors: J. J. Lawrence, Jr., O. Rudolph, P. Lingbeil. Address, 401 Eighth Avenue, New York city.

National Movement Motion Picture Bureau, \$10,000; C. A. Doyle, A. Frankel, J. C. Cameron, 147 Home Avenue, Rutherford, N. J.

Vista Cinematograph Company, \$10,000; C. S. Frank, J. Friedman, G. Chryssikos, 140 Nassau Street, New York city.

Manager Silverman, of the Pastime, Altoona, Pa., is making preparations to build a new motion picture theater on his present site in the Spring. A. Nopitola, of the same city, is building a \$25,000 house on the site of the old Eleventh Avenue Opera House, destroyed by fire several years ago.

William Lord Wright's department "For Photoplay Authors, Real and Near," will be resumed with next week's issue of the MIRROR. During the progress of the Artistic Ending Contest Mr. Wright will discuss many of its phases in his usual valuable and interesting manner.

PARAMOUNT PICTURES

NEWSY NOTES FROM FILMLAND

Sacramento has barred all motion pictures of the war, even authenticated views of actual fighting.

J. D. Jameson, formerly traveling representative of Kleine's Pittsburgh office, has been placed in charge of the Seattle Kleine office, succeeding O. H. Henkel, resigned.

Thomas F. McTyer has been engaged as special road man by Arthur S. Hyman, manager of the Atlanta branch of the World Film Corporation.

Contrary to the statement recently published in some quarters, F. H. Vine, manager of the Eclectic Feature Film Exchange, in Boston, has not resigned and is still on the job for Eclectic in the Hub City.

Rochester, N. Y., newspapers state that Madame Mimì Aguglia, the prominent Sicilian actress, is now working before the motion picture camera in that city for the Genesee Film Company.

Frank P. Ball, secretary and treasurer of the American Gas and Electric Company, and Geoffrey Kenta, a member of the legal firm of Simpson, Thatcher and Bacon, were last week added to the World Film Company's Board of Directors.

Tom Moore has all but cornered the future market in Washington, D. C. That enterprising manager has booked the Paramount releases for his Strand Theatre and World Film features for the Garden, both exclusively.

Arrangements have been completed whereby the Commercial Biograph Company, of 119 West Fortieth Street, New York, takes over the contract formerly held by Pathe Freres controlling the entire output for the United States and Canada of the productions of Mistinguett and Astor Films, of Berlin. The first shipment of sample prints has arrived, but it has not yet been decided through what channels these films will be released.

William J. Nasmuth, formerly in the exchange business in Chicago and more recently connected with the Universal Film Company and the Progress Feature Film Company and also managing several of the largest theaters in New York city, is back in the Windy City. Mr. Nasmuth has the States' rights for Illinois and neighboring States of several big features of current release.

Harry Siliem, proprietor of the Imperial Theater, Rochester, N. Y., has an operators strike on his hands. The trouble is over a new wage scale which the operators state, all other Rochester theaters have accepted.

The Hebrew Ladies' Consumptive Association, of Baltimore, started giving Sunday performances in a motion picture theater at which no admission was charged, but a collection taken up for the charitable purposes of the organization. Now a delegation of Baltimore ministers has protested against the Sunday pictures and the matter is being considered by the Police Board.

Bernard Shaw declared in London recently before the Fabian Society that the invention of motion pictures had much to do with making people discontented, as it "caused the 'common' people to strive to imitate the scenes of luxury shown on the screen."

N. H. Spitzer, manager of the Kanawha City office of the World Film Corporation, was called to New York on account of the death of his mother, spending three days in the city.



A THRILLING MOMENT FROM "THE MARRIAGE WAGER." Two-Reel Lubin. Released Nov. 18.

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LUBIN FILMS REAL

War Views Soon to Be Released Show the Actual Fighting

The Lubin Film Company wishes to correct the impression created by many who assert that no actual views of the fighting in Europe may be secured. The Lubin Company has had several photographers at the front since the outbreak of hostilities, who, in spite of the great risk involved, have succeeded in sending to the home plant in Philadelphia quite a number of reels depicting actual battle scenes.

Those who have seen the pictures point out that to attempt to take such pictures would be almost impossible. The streets of Alost and Antwerp could not be duplicated here, they say, nor could any artist reproduce the partially destroyed Rheims Cathedral. These pictures will soon be released.

AGAIN ADVOCATE SEGREGATION

CHICAGO (Special).—The division of motion picture audiences to abate the masher nuisance, which was warmly debated here last year, is again being advocated by the local authorities. Chief of Police Gleason has drafted an ordinance which would have all picture theaters divided into three sections—one for men alone, another for unescorted girls, and another for women with escorts.

HOPPER IN GRAND RAPIDS

GRAND RAPIDS, MICH. (Special).—Mason Hopper, till recently a producer of Essanay comedies, is in this city now, and rumor has it that he is planning to establish a producing plant here. Hopper is reticent, but it is expected that the early part of next year will see definite developments in his plans.



THE IDES OF MARCH—FROM "JULIUS CAESAR."
George Kleine's Latest Spectacular Feature.



MABEL TALIAFERRO.

Presented by B. A. Rolfe Photo Play Company in "The Three of Us." Released by Alco.

CORT WITH MOROSCO

Theatrical Manager Gives Exclusive Rights to His Plays and Stars to New Firm

Carl H. Pierce, Eastern representative of the Bosworth Company, has made public the following telegram from Frank Garbutt confirming the report that John Cort had given exclusive rights to his star and plays to the newly formed Oliver Morosco Photoplays Corporation. The affiliation also means that Morosco and Bosworth features will have first call on all open time in the John Cort theaters throughout the country for the presentation of their features. The telegram follows:

"CARL H. PIERCE: John Cort has agreed that for a period of five years he will turn over to Oliver Morosco Photoplays Company the exclusive rights to all his stars and plays. In addition to this he will materially benefit company with his influence and power in any way desired. He will also allow the company that Morosco and Garbutt are affiliated with to book any special films they desire over his entire circuit from Coast to Coast. Oliver Morosco is also pledged to turn over all of his successes when finished touring. All of Morosco's stars and plays are available to the Oliver Morosco Photoplays Company which is affiliated with Bosworth."
FRANK A. GARBUTT.

PHOTO DRAMA'S BIG PLANS

Likely to Establish Coast Studio and Produce on Big Scale in Near Future

Rumors in film circles have it that the Photo Drama Company, producers of the Kelcey and Shannon feature, "After the Ball," will spring several surprises on the film trade in the near future. Bill Steiner, general manager of the company, is at present on his way to the Pacific Coast for a conference with several prominent California capitalists, and it is expected that the result will be the establishment of a Los Angeles studio for the production of Photo Drama features.

There is a possibility that with the completion of the plans "Big Bill" will locate on the Coast, while Jim Maher will handle the firm's interests in New York. Pierce Kingsley has been commissioned to look after the selection of players and film subjects.

General Manager Steiner reports from Denver that "After the Ball" is proving popular in the West and that he has already sold several Western States. Offices are also being established in several cities, so that bookings will be made more convenient.

TO SUPPORT MARIE DORO

The Famous Players' Company is making special efforts to secure a strong cast of Broadway favorites to support Marie Doro in the film version of "The Morals of Marcus." Among those already engaged are Eugene Ormond, who will appear in the role of Sir Marcus, and Julian L. Stranage, who will play the part of Paquale, originally created by him in the stage production at His Majesty's Theater in London.

FAMOUS CHARACTER ON SCREEN

Don Nicholas Covarrubias, descendant of the old Spanish grandees who ruled California in the romantic early days, and one of the most picturesque characters on the Coast, has been signed by the California Motion Picture Corporation to appear in the company's next photoplay of early California.

BUYS THE BOSTOCK SHOW

David Horsley has purchased the animals of the Bostock show for use in motion pictures. Many of the animals had already been sold to the Brooklyn Zoo, but with Horsley's purchase he also secures the name of the show with its big advertising value.

LEONORE ULRICH.

Who Will Be the First Oliver Morosco Screen Star.

SWEET JOINS LASKY?

Mirror Correspondent Says Griffith Star Joins Lasky—Denied in the East

Los Angeles (Special).—Blanche Sweet has left the David W. Griffith Mutual forces and joined the ranks of the Jesse Lasky Feature Film Company. Miss Sweet starts to work at the Lasky studio here this week. It is understood that the terms of her contract call for unusual featuring of the former Biograph and Mutual star.

W. E. WING.

The above dispatch, received as we go to press, was shown to the officials of the Jesse Lasky Company at the home office in New York. Samuel Goldfish, treasurer of the organization, said: "It is news to me. We have received no word here concerning Miss Sweet's affiliation with our organization."

NEW LUBIN SERIES

The Experiences of "Patsy Bolivar" Will Follow "The Beloved Adventurer"

Emboldened by the wonderful success accorded "The Beloved Adventurer," the Lubin Company now plans the release of a new comedy series to relate the adventures and sad experiences of "Patsy Bolivar." Patsy's misfortunes, which are said to be unusually funny, will be seen on the screen every week.

Clay M. Greene has written the stories for the new Lubin series. The first number will be released on Dec. 25, and one reel will follow every Monday for fourteen weeks.

KELLERMAN IN CANADA

Universal Feature Playing in Leading Houses of Three Dominion Cities

Toronto (Special).—"Neptune's Daughter," the big Universal feature, has captured Canada. The production opened at the Princess in this city for one week, and business was so satisfactory that the second week was immediately booked. From Montreal the same reports come, an original one week engagement having been extended, with the picture now in its second week.

In Ottawa, at the Russell Theater, the Governor-General and the members of the Dominion Parliament, then in session, attended the opening performance.

MISS FARRINGTON'S FIRST FILM

"The Country Mouse," released by the Bosworth Company on the Paramount programme on Nov. 23, will present Adele Farrington to the motion picture public for the first time. Miss Farrington is well known in the legitimate and musical comedy ranks, but has been firmly converted to the screen by her first experience. "The Country Mouse" was written and produced by Hobart Bosworth, who also appears in the leading male role.

FRANK KEENAN ON SCREEN

Frank Keenan will be the next dramatic star to join the motion-picture ranks. Mr. Keenan opens next week at Daly's Theater in the legitimate revival of "Yosemite," and rumor has it that after this engagement the play will be adapted to the screen, with Mr. Keenan again in the leading role. Offers have also been made for Mr. Keenan's appearance on the screen in "The Hon. John Grigsby."

WILLIAMS LEAVES UNIVERSAL

Director C. J. Williams, who recently left the Edison Company, where he had been unusually successful as a comedy producer, to join the Universal ranks, has now severed his connection with the latter organization. His plans for the future have not yet been announced.

PILFERING WAR NEWS

Selig Company Alleges That Copies of Their Weekly Are Used by Others

The charge that copies of sections of the Hearst-Selig News Weekly have been secured by other companies and released as their own product, is made in a recent statement by a member of the Selig publicity department. That representative's statement follows:

"The Hearst-Selig News Pictorial pictures were taken by our cameramen in various parts of Europe and the films were shipped direct to the Selig manufacturing plant in Chicago, where the films were developed and prints made for distribution to exhibitors through the General Film Company. In some manner copies of these prints were obtained by some other concerns and advertised by them in such a manner as to lead the exhibitors to believe that they were originally their own property. The facts were, notwithstanding their claims, their copies were released in their patrons a week or more after the originals had been released by the Hearst-Selig News Pictorial.

"The other night I was called upon at a club in Chicago to make an announcement as one of the committee of an especially new and thrilling news picture filmed, which the promoters stated was the first showing of this picture in America. I took their word for it and made the announcement before the audience, but you can judge of my consternation when the pictures, which had just been announced as entirely new, were merely reprints of Hearst-Selig News Pictorial subjects which had been released by the Selig Polyscope Company, through the General Film Company, all the way from a couple of weeks to two months before."

KANE JOINS WORLD CO.

Former Eclectic Manager to Become Assistant Manager of World Film

Arthur S. Kane will become assistant general manager of the World Film Corporation on Nov. 30. Mr. Kane recently resigned from the post of general manager of the Eclectic Film Company exchange. In his new office he will be Lewis J. Sulznick's right-hand man.

Mr. Kane has been identified with the motion-picture industry since its early days. Originally coming from the newspaper field, he made his theatrical debut as partner in the firm of Crawford and Kane, operating a circuit of theaters in the Middle West. When O. T. Crawford became a factor in the moving-picture industry in the St. Louis district, Mr. Kane joined him in the capacity of manager of the manufacturing end of the business. For three years he was associated with the Crawford exchange in various capacities. Later he joined the General Film Company, and was their branch manager in Seattle, St. Louis, and New York. While manager of the General Film branch at Twenty-third Street he was chosen assistant to the president, when Frank L. Dyer was the head of the company. Mr. Kane has the honor of being the first special representative the General Film Company ever had. At various times he worked in the Chicago, Seattle, and New York districts.

SALOMY JANE AFFECTS THEATERS

The success in San Francisco of "Salomy Jane," the first production of the California Motion Picture Corporation, appears to have caused some feeling among the managers of the legitimate theaters.

Alexander H. Beyfuss, general manager of the California Motion Picture Corporation, dropped into the Alce offices in New York the other day for a chat with the officials of the releasing corporation.

"There are two principal theaters in San Francisco," said he, "which are not devoted to pictures. During the run of 'Salomy Jane' at the Fortois the management of both these legitimate theaters hung out large signs. 'This is not a moving picture.' A big melodrama was occupying the boards at one of these two theaters, while a well-known English star was playing in a drama, which ran for two years in New York. In the other theater, nevertheless, every billboard and every poster controlled by these houses had upon it a large circle and within the circle was the same legend, 'This is not a moving picture.'"

PATHE GETS CONCESSION

It has been officially announced that Pathe Freres have been appointed official cinematographers to the French Government in connection with the war. This much sought for concession will give Pathe a tremendous advantage in the matter of securing authentic pictures of the conflict, since it is evident that the prejudice which has existed against the motion picture camera anywhere near the firing line will, to some degree, be lessened when the camera man bears an official government commission.

PICTURES BELGIAN FIGHTING

Chicago (Special).—Edwin F. Weigle, a staff photographer of the Chicago Tribune, who brought back exclusive motion pictures of the fighting at Vera Cruz, has now returned to Chicago with views of the actual fighting in Belgium. The pictures are shown at the Studebaker this week. Last week they were shown to the Chicago Censor Board and passed without change. Four reels of the battle scenes are shown.

A DAY OF ACCIDENTS

Kinetophone Players Have Perilous Time, and It Wasn't Friday, the Thirteenth, Either

Lyster Chambers, the English actor, who is appearing in the Kinetophone's screen version of the late Sutton Vane's melodrama, "The Span of Life," came near to being spilled from the back of his horse into a ravine 200 feet deep when the company took scenes along the cliffs which overhang the Passaic Falls near Paterson on Thursday. Mr. Chambers's narrow escape was, however, only the first of two accidents which came near to ending fatally for several members of the party on the same day.

In the supposed night of Mr. Chambers, Gladys Wynne, Alma Martin, and two Arabs, three horses were forced at full gallop along the edges of a cliff at one side of the deep chasm. Mr. Chambers was riding with little Barry Phillips, five years old, in his arms when his horse slipped on the edge of the cliff, pawed about a second or two—though it seemed an eternity to Mr. Chambers and the onlookers—and then scrambled to firm ground.

FORM AMERICAN BRANCH

With Alec. Lorimore, Bishop, Peppers Co. Enter This Market—Other New Companies

ALBANY (Special).—The Bishop, Peppers Company, of London, have taken the first step preparatory to entering the American market by filing papers of incorporation with the Secretary of State last week. Alec. Lorimore, formerly American representative of the Gaumont Company, and recently with the Box Office Attractions Company is mentioned as one of the directors of the new firm, the official title of which is "Bishop, Peppers and Lorimore." The company is capitalized at \$10,000, and the other directors are T. F. McMahon and A. T. Heimburg. Offices are at 1400 Broadway, New York city.

Other new film companies incorporated last week follow:

United Moving Picture Company, capitalization, \$10,000. Directors: J. J. Lawrence, Jr., G. Rudolph, P. Langel. Address, 401 Eighth Avenue, New York city.

National Movement Motion Picture Bureau, \$15,000; C. A. Doyle, A. Frankel, J. C. Cameron, 147 Home Avenue, Rutherford, N. J.

Vista Cinematograph Company, \$10,000; C. A. Frank, J. Friedman, G. Chryssikos, 140 Nassau Street, New York city.

Manager Silverman, of the Pastime, Altoona, Pa., is making preparations to build a new motion picture theater on his present site in the Spring. A. Noptolis, of the same city, is building a \$25,000 house on the site of the old Eleventh Avenue Opera House, destroyed by fire several years ago.

William Lord Wright's department

"For Photoplay Authors, Real and Near," will be resumed with next week's issue of the MIRROR. During the progress of the Artistic Ending Contest Mr. Wright will discuss many of its phases in his usual valuable and interesting manner.



A THRILLING MOMENT FROM "THE MARRIAGE WAGER." Two-Reel Lubin. Released Nov. 18.

PARAMOUNT PICTURES

NEWSY NOTES FROM FILMLAND

Sacramento has barred all motion pictures of the war, even authenticated views of actual fighting.

J. D. Jameson, formerly traveling representative of Kleine's Pittsburgh office, has been placed in charge of the Seattle Kleine office, succeeding O. R. Henkel, resigned.

Thomas F. McTyer has been engaged as special road man by Arthur S. Hyman, manager of the Atlanta branch of the World Film Corporation.

Contrary to the statement recently published in some quarters, F. H. Vine, manager of the Eclectic Feature Film Exchange, in Boston, has not resigned and is still on the job for Eclectic in the Hub City.

Rochester, N. Y., newspapers state that Madame Mimí Aguilá, the prominent Sicilian actress, is now working before the motion picture camera in that city for the Genesee Film Company.

Frank P. Ball, secretary and treasurer of the American Gas and Electric Company, and Geoffrey Kosta, a member of the local arm of Simpson, Thatcher, and Bates, were last week added to the World Film Company's Board of Directors.

Tom Moore has all but cornered the feature market in Washington, D. C. That enterprising manager has bought the Paramount releases for his Strand Theatre and World Film features for the Garden, both exclusively.

Arrangements have been completed whereby the Commercial Biograph Company, of 119 West Fortieth Street, New York, takes over the contract formerly held by Pathe Freres controlling the entire output for the United States and Canada of the productions of Moser and Adler Films, of Berlin. The first shipment of sample prints has arrived, but it has not yet been decided through what channels these films will be released.

William J. Nasmuth, formerly in the exchange business in Chicago and more recently connected with the Universal Film Company and the Progress Feature Film Company and also managing several of the largest theaters in New York city, is back in the Windy City. Mr. Nasmuth has the States' rights for Illinois and neighboring States of several big features of current release.

Harry Slien, proprietor of the Imperial Theater, Rochester, N. Y., has an operators' strike on his hands. The trouble is over a new wage scale which the operators claim, all other Rochester theaters have accepted.

The Hebrew Ladies' Consumptive Association, of Baltimore, started giving Sunday performances in a motion picture theater at which no admission was charged, but a collection taken up for the charitable purposes of the organization. Now a collection of Baltimore ministers has protested against the Sunday pictures and the matter is being considered by the Police Board.

Bernard Shaw declared in London recently before the Fabian Society that the invention of motion pictures had much to do with making people discontented, as it caused the "common" people to strive to imitate the scenes of luxury shown on the screen.

N. H. Spitzer, manager of the Kansas City office of the World Film Corporation, was called to New York on account of the death of his mother, spending three days in the city.

SCREEN CLUB BALL SOON

Famous Organization's Annual Affair to Be Held at Astor, Thanksgiving Eve

Only a week more and the grand ballroom of the Hotel Astor, New York, will be thronged with the stars of the picture screen and others prominent in different walks of the picture game. The annual Screen Club Ball, held last year at Grand Central Palace and the year before at Terrace Garden, will this year be given in what is considered the finest ballroom in America, that of the Hotel Astor. Judging from the orders for tickets and boxes received so far, there is every indication that the attendance will greatly exceed that of any previous effort of the Screeners.

The Astor ball will mark James Kirkwood's first social activity in his new post of president of the Screen Club. A ball committee has been appointed representative of all the studios and the Screeners are hustling to assure the success of the gala affair. The lower tier of boxes are being sold for \$75, the upper tier at \$50, and tickets of admission, admitting gentleman and lady, are \$5.

TO FILM "THE MILLION"

Famous Players to Stage Second Henry W. Savage Picture, with Edward Abeles

Edward Abeles will make his first appearance in a Famous Players' subject in a film adaptation of "The Million," which will be the second picture produced by the Famous Players by arrangement with Henry W. Savage. "The Million" is scheduled for release on the Paramount programme Dec. 31.

Edward Abeles will play the role of the Baron in "The Million," the part of a clever and kind-hearted crook, whose maneuvers finally result in the recovery of the lottery ticket which means the marriage of the two young lovers of the play.

An unusual feature of the cast is the fact that the star and his entire male support are all members of the Lambs Club, which Bennie Schulberg says makes the production "one that exhibitors can 'gam-bol' on."

SCHULBERG HEADS ED-AU CLUB

A rousing meeting of the Ed-Au Club, composed of photoplay editors and authors, was held Saturday evening, Nov. 7. New officers were elected as follows: Benjamin P. Schulberg, of the Famous Players' Company, president; Marc Edmund Jones, vice-president; Mary Louise Farley, secretary, and Raymond L. Schrock, treasurer. Mr. Schrock read an interesting paper on the subject: "The Psychology of the Picture." There was a good attendance and meetings the coming winter are pleasantly anticipated. Mr. C. B. Hoadley retired as president of the club with the consciousness of work well done. Mr. Schulberg is editor of Famous Players and a photoplay author of national reputation. His election as president almost came by acclamation.

"MRS. WIGGS" RELEASED NOV. 30

The Alco Film Corporation announces Nov. 30 as the date for the release of the second production of the California Motion Picture Corporation, which will present Beatrice Michelena in "Mrs. Wiggs of the Cabbage Patch." Among those seen in the support of Miss Michelena are Blanche Chapman, who played Mrs. Wiggs in the original Liebler production; Andrew Robson, who was Yuba Bill in "Salomy Jane," and House Peters, seen as "The Man" in the California Company's initial production.

VITAGRAPH BILL SCORES

So strong has the success of the present bill at the Vitagraph Theater been that the recently adopted policy of a change every two weeks has been stretched, and the present bill began its third week at the Broadway playhouse on Monday. "The Little Angel of Canyon Creek," from the novel by Rev. Cyrus Townsend Brady, and "Two Women," furnish the feature end of the programme. The comedy element is supplied by "In Bridal Attire" and "The Professional Scapegoat."

COAST STUDIO FOR LIFE PHOTO

Announcement was made last week that the Life Photo Film Corporation would soon have a Pacific Coast studio, San Diego having been chosen for the location. Jesse J. Goldberg, secretary of the Life Photo, and Leonard Abraham, vice-president, are going to the Coast to make preliminary arrangements.

PENN EXHIBITORS MEET.

HARRISBURG, Pa. (Special).—The Motion Picture Exhibitors' Association of Pennsylvania will hold a convention in this city on Jan. 4, 5 and 6. At the same time the Motion Picture Exhibitors' League will also meet. Both the organizations will take up with the Legislature the subject of censorship and other regulatory measures.

NEW K. C. CHICAGO OFFICE

The K. C. Booking Company, Inc., which is handling all the productions of the Kinetophone as well as several outside features, has opened an office in Chicago. The new branch is in the Mellers Building, at Wabash and Madison streets, and will handle the K. C. and Kinetophone business in Illinois and Wisconsin.



B. A. ROLFE PRESENTS

FOR HIS FIRST RELEASE THE WELL KNOWN CLASSIC

"RIP VAN WINKLE"

With THOMAS JEFFERSON

Released Nov. 9th (ALCO Program)

To Be Followed by **MABEL TALIAFERRO**
IN "THE THREE OF US"

By RACHEL CROTHERS

Released December 14th (ALCO Program)

The B. A. Rolfe Photoplay Co., Inc.
1493 Broadway, New York City

FILM "REPORTERS"

Morrison and Poppe Announce a New Bureau for Advice to Exhibitors

A motion picture "reporting bureau" is the latest in the film field. The new firm of Morrison and Poppe, with offices in the Times Building, after operating quietly for a month, has come forth with the announcement of the new project. The plan is to establish a bureau through which exhibitors will be advised of the value of all feature films before they are released, and fully posted of the character and merits of a picture before it is booked into a theater.

Arrangements have been made with practically every feature film manufacturer and importer in New York to have their output viewed by Morrison and Poppe. Reports are then written and kept on file and are also mailed to exhibitors who subscribe to the service each week, so that the exhibitor will at all times be posted as to the merits and character of every feature on the market.

The reports are written in as few words as possible and will tell plainly whether the picture is good, passable or bad, in the opinion of the reviewer, and will name the varying degrees of merit to which the pictures are heir. A clear, concise statement is included in each report as to the class of audience the picture is best suited to. The reports are personally written by Mr. Morrison or Mr. Poppe, who have had long experience in the picture field.

START WORK ON "THE FIGHT"

George W. Lederer started work last week on his production of Bayard Veller's "The Fight." Among the Broadway stars who will be seen in the screen production of the Hudson Theater success are Margaret Wyckoff, who was in the original cast; John E. Kellard, Katherine La Salle, Sonia Massell, Albert Grau, Gertrude Cameron, Charles Trowbridge, Edna Hubbard, Timothy J. Cronin, Jeanette Ragueard, Jane Harvey, Richard J. Riley, and Wilbur Hudson.

KERRIGAN RENEWS CONTRACT

The Universal Company announces that Jack Kerrigan, of the Kerrigan-Victor Company, has signed a new contract which covers a period of two years. During the period covered by Mr. Kerrigan's work with the Universal Company he has been awarded first prize in three contests, and second and third in seven others. He is at present working on the "Terence O'Rourke" series by Louis Joseph Vance. Jacques Jaccard will continue to act as co-director with Mr. Kerrigan.

MAY IRWIN AS MRS. BLACK

May Irwin, in the title-role of the film version of "Mrs. Black Is Back," by George V. Hobart, is the next Famous Players' subject to appear on the Paramount programme, scheduled for release Nov. 30. May Irwin is seen as the irrepressible Mrs. Black, who deceives her husband about her age, and who goes through a period of comic anguish as the result. Miss Irwin appeared in the original stage production of "Mrs. Black" for many seasons.

COMPLETE DAVIS STORY

The production of "The Man Who Could Not Lose," from the story by Richard Harding Davis, has been completed at the Carlyle Blackwell studios. It is in five reels, and will be released on the Alliance programme Nov. 16.

SEE AMERICANS FIRST

Flying "A" and American Beauty
Feature Films

"The Beggar Child"

In Two Reels

A Tense Human Interest Drama
Featuring ED COHEN and
WINNIFRED GREEN-
WOOD

Under Direction of Henry Otto.
Release Mon., Nov. 30th, 1914

AMERICAN
BEAUTY FILMS

Featuring
Margarita Fischer and Harry Pollard
A REFINED GEM

"Cupid and a Dress Coat"

Release Tuesday, Dec. 1st, 1914

"THE STRENGTH O' TEN"

A "Flying A" Drama of Virginia Forests

Featuring WM. GARWOOD and VIVIAN RICH Under Direction of THOS. RICKETTS

Release Wednesday, Dec. 2nd, 1914

Distributed exclusively through the United States
and Canada by the Mutual Film Corporation.

AMERICAN FILM MFG. CO.
CHICAGO, ILLINOIS.

Eleanor Blanchard

LUBIN PHOTOPLAYS

WALLACE C. CLIFTON

Scenario Writer

SELIG POLYSCOPE CO., LOS ANGELES, CAL.

ON THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

Los Angeles (Special).—George Melford's unexpected leap from the Kalem studio, after nine years as successful director for the Kalem, became two leaps before it was concluded. He jumped to Blackwell and then availed once more, this time alighting at the Lasky studio, where he will handle famous stars for that foremost concern. Melford will direct Edith Tuller among others. This producer's successes have been along dramatic lines.

Mrs. Leslie Carter, now here to be featured in film, is working at the Os studio, engaged by Managing Director Herbert Brenon for that purpose. L. Frank Baum has closed his force temporarily, and therefore the "Tiffany Film Company" have a splendidly equipped studio in which to work. Mrs. Carter's first picture will be "The Heart of Maryland."

Thomas H. Ince has sent George Behan, the notable character, to Italy in the name of realism. Ince has a feature calling for Venice, canals, gondolas and chirping gondoliers. As this atmosphere is strongest in Italy, Ince has sent his troupe there to secure a large consignment.

It is probable that the great Selig Jungle Zoo will be opened about the first of the year. Colonel W. N. Selig, now here giving the project his personal attention, hopes to welcome in the new year with a new show place which will suit the pride of entire America. Despite the fact that the jungle zoo is crowded with beasts and birds, more rare animals are en route, and the collection promises to be one of the most unique in the world when completed.

Bessie Harriscale is marking her appearance with the New York Motion Picture Company by making her initial appearance in a special feature of pretentious character, being staged by Thomas Ince and Raymond B. West. Howard Hickman, husband of this actress, is working in a newspaper story at the same studio. Reginald Barker is the director.

Eddie Lyons's grin has widened. As a comedian he let the other fellow do the smiling, but all this has changed since Eddie has become the proud possessor of the title of director. Lyons is to direct a second Nestor comedy company. Al. E. Christie is to be managing director of both fun-producing aggregations. Jack Dillon, the well-known actor, has joined the second company.

Sidney Ayers, formerly of the American, has begun the production of a two-reel Universal picture to be released under the Powers brand.

Hobart Bosworth suffered a touch of illness but has recovered somewhat at this writing. Elsie Janis has begun her first picture with the Bosworth Company's studio.

Theodore Roberts was toastmaster at the weekly dinner of the Photoplayers' Club. The presence of this eminent actor and talented jester drew a large crowd. The doings were of lively and highly interesting character.

A heavy jolt, a shriek of pain from the rear axle, and a thud as Charlie Ray alighted in a sandbank, marked the twelfth auto accident of that hooded Inceville actor a few days ago. The fact that "it had been done before" seemed to have no influence on Charlie. He is sore but at work.

James Dayton, scenario editor of the Universal, has returned to the West Coast studios from a motor trip.

Otis Turner is putting Hugh Conway's "Called Back" in a picture. An English street with typical houses has been constructed at the Universal studio for this feature.

Leigh Smith has been appointed forester of the new Universal City. The former Gold Seal man once was a forester on the Cleveland national reserve. He soon will begin planting a big grove of 2,000 pine and redwood trees.

Carl Laemmle is reported to be due here soon after this writing.

House Peters has joined the Lasky forces.

Blanche Sweet is featured as a sweet-tempered maiden lady in the Majestic drama, "Old Maid Dorothy."

Seymour Hastings has been appointed assistant to Director de la Pareille, of the Masterpiece Film Company.

It is reported that a genuine electrical storm, caught by cameramen after many days of waiting, is to be shown in the Ince picture, "The Vigil." The story with thunderbolt punches will be released under the Domino brand.

Lloyd V. Hamilton, of the Kalem, Glendale, has a new Stutz and two broken fingers. Experience!

Henry McRae has so far recovered from his torn ligament that he again is at work with his 101 Bison company.

Mrs. Ormsby, of Cincinnati, O., and mother of Miss Cora Drew, photoplay writer and Mutual actress, is passing the Winter with her daughter here. Mrs. Ormsby was the guest of honor at an "evening" attended by well-known members of the film colony.

Weather still ideal for film work. All-day sunlight, summer temperature and blooming flowers.

All Coast studios are invited to contribute to this column. This request has been made so often that it is threadbare, but the dissatisfied do not seem to think it is a hint to them. Send to 1543 Council Street, Los Angeles. Personals always welcome. W. E. Wingo.

THE INQUEST CLUB

C. B. Hoadley was present at the last Inquest Club meeting, as were C. Doty Hobart, of the Kalem Company, and other staff men. An Imp was criticised because of technical faults, and two places were pointed out where a great improvement could have been made with proper leaders. Nestor's "The Star Gazer" showed the results of lack of care in construction. The heroine was too selfish in her demand for a modish wedding gown, and her general attitude toward her father did not seem to warrant her demand for a fashionable costume when his business was selling peeps at the moon through a telescope. The suggestion was made that the picture was called "The Star Gazer" because he was looking at the moon. The end of the story led to a discussion on the legal aspect. The heroine was charged with arson, and the incriminating evidence had been turned over to the agent for the insurance company instead of to the prosecuting attorney, as would have been the case in real life. Mr. Hoadley said he had never seen the market so bad, and Marc Edmund Jones declared that since he had come East he had found a good market. Hoadley, warned against the wildcats, said much money was due him that never could be collected. He also told how some of the book rights stories were advertised for production before the rights were obtained. Mr. Hobart stated that Kalem wants only two-reel stories, and reminded the authors that Kalem is playing mostly for close-up pictures. There were thirty-two present. Another meeting was held on Nov. 12, starting at the Navy Theatre.

PARAMOUNT PICTURES

JESSE L. LASKY



RELEASED NOV. 1914

JESSE L. LASKY FEATURE PLAY

LONG ACRE THEATRE W. 46th STREET, N.Y.C.

JESSE L. LASKY PRESIDENT SAMUEL GOLDFISH TREAS. & MGR. CECIL B. DEWILLIS DIRECTOR GENERAL

MARSHAL NEILAN
Managing Director
KALEM CO. Hollywood, Calif.

Frank H. Crane
Director

Peerless Features

GILES R. WARREN
Producer, "Your Girl and Mine," the eight reel feature made for the National American Woman Suffrage Association.
SELIG POLYSCOPE CO. CHICAGO

JOHN E. INCE
CREATOR OF LUBIN INCEOGRAPHS
INCE O'GRAPH: noun; A drama of silence that speaks.
Examples: "IN OLD VIRGINIA," HIS "BROTHER BILL," TWIN BROTHER'S VAMPIRE

WALTER EDWIN
Director for
The Universal Star, Mary Fuller

GEO. A. LESSEY
Directing KING BAGGOT
UNIVERSAL FILMS IMP BRAND



ERNEST TRUXX, STAR OF "THE DUMMY," AS A SCREEN OFFICE BOY.
From the Four-Part Pathé, "The Quest of the Sacred Gem."

ANTHONY P. KELLY**PHOTO
PLAYWRIGHT****CURRENT RELEASES****Robert Warwick in THE MAN OF THE HOUR**
By GEORGE BROADHURST**Edmund Breese in THE WALLS OF JERICHO**
By ALFRED SUTRO**COMING:****Dorothy Donnelly** (creator of Madame X) in **THE THIEF** by Henri Bernstein**Ben Wilson** in **THE MYSTERY OF THE SEA VIEW HOTEL****A Brand from the Burning. The Lighted Candle. A Voice in the Night. The Left Shake.
The Rider in Silhouette. The Striped Heart.**Address **THE SCREEN CLUB****General Manager LEWIS J. SELZNICK** is Keeping Up the Good Work

So that the World Film Corporation has the great pleasure of announcing that it has arranged to present the most famous American Star

LILLIAN RUSSELL

in a photoplay based on her greatest stage success

"WILDFIRE"

Written for her by George Broadhurst and Charles T. Dazey, in which she was seen for seasons before crowded houses in every city in the United States and Canada

Release date will be announced shortly

For further information on this and numerous other feature magnets, communicate with the nearest exchange of the

WORLD FILM CORPORATION**LEWIS J. SELZNICK**, Vice-President and General Manager**130 West 46th Street, New York**

26 branches throughout the United States and Canada

WAR TAX PUZZLES**Indianapolis Revenue Collector Thinks Law Taxes Picture Houses Only \$10**

Passed by the Senate and House, the war tax legislation is now up to the collectors of the various revenue districts for interpretation, and early advices indicate that there is considerable trouble in store along these lines. Most of the district revenue chiefs have ruled that the motion picture house is assessed the same amount as other theaters, but there are those who believe the film amusement comes under different sections of the levy. Peter J. Kruger, collector of the Sixth Revenue District, with headquarters at Indianapolis, is among those who have ruled that picture theaters can only be taxed \$10.

Mr. Kruger has ruled that the word "theater" applies only to houses where the spoken drama is presented, picture theaters that also offer vaudeville, or where an orchestra elevates it to the "concert" class. Picture theaters without these attractions, he has held, are covered by the section of the law which states that "all other shows not specifically designated shall pay a tax of \$10."

There is every likelihood that, with disputes arising throughout the country, the collectors will be forced to apply to Washington for a definite ruling before the tax is collected.

"DAMON AND PYTHIAS"**Universal's Spectacular Feature Soon to Be Released by New Booking Department**

The Universal Company's six-reel production, "Damon and Pythias," is now ready for release and will be the first feature issued from the newly organized special feature booking department. A New York opening is being arranged, rumor says, for the New York Theater, and numerous companies are now being formed for tours of exhibition to the first-class theaters of the country.

The leading roles in "Damon and Pythias" are taken by Cleo Madison, Anna Little, William Worthington, Herbert Rawlinson, and Frank Lloyd. More than a thousand players are seen in some of the scenes. Otis Turner planned and directed the production, for which Grecian cities were built on a large scale at Universal City, near Los Angeles. No expense was spared in telling forcibly the famous story of Damon and Pythias.

The Supreme Lodge of the Knights of Pythias has informed the production. It is to be given simultaneous presentation in New York, Boston, Chicago, and San Francisco.

BAN SUNDAY SHOWS**Pittsburgh Won't Allow Them, Even Where No Admission Is Charged**

Pittsburgh (Special).—Director of Public Safety Charles S. Hubbard has given orders that no motion picture shows shall be permitted on Sundays, whether an admission fee is charged or not, and no matter what organizations may be sponsor for them. Director Hubbard said the rule applied to churches as well as any other organizations. He said stereopticon views shown in churches in connection with sermons would be allowed.

HONORS PATHE CAMERAMAN

Pathe Freres have received a letter from General Haugmann, commander of the French troops in Morocco, highly praising the conduct of their cameraman, who was present during the bombardment of Tannas. Though directly in the line of fire, the cameraman, Monsieur Pierre Chavroux, continued to take his pictures with no apparent thought of his own safety. The pictures secured are said to be remarkable.

LUND MAKING DAVIS FEATURE

O. A. C. Lund, who has been directing the making of the World Film Corporation release, "The Marked Woman," in which Barbara Tennant is being featured, has been working in Lynn, Mass., taking exterior scenes. The Marked Woman lifeboat and crew were used in making the picture, because the boat figures prominently in the rescue of the survivors of the wreck.

MISS WALKER ON VACATION

FORT DODGE, Iowa (Special).—Lillian Walker, of the Vitaphone Company, journeyed out here recently for her first vacation in five years, and it lasted one week. While in Iowa, Miss Walker made personal appearances in theaters in Waterloo, Cedar Rapids, and Dubuque. Manager James Martin, of the Magic, this city, gave his patrons a treat by presenting Miss Walker for one day.

LILLIAN M. HANKIN.

STANLEY H. TWIST CONVALESCING

Stanley H. Twist, recently connected with the Universal Film Mfg. Company, who has been ill at the Flower Hospital, suffering from a nervous breakdown, is convalescent. He left Wednesday for Los Angeles, to his mother's home, where he will rest before resuming his activities with the Universal.

MARY FULLER**Elizabeth R. Carpenter****PHOTOPLAYWRIGHT**
Current Release: **HIS WEDDED WIFE**
WHY SKUNKVILLE WENT DRY**AUGUST DYNAMITES A HOUSE**

Edwin August, managing producer of Haco Films, Inc., to secure an effect for a forthcoming feature, purchased a furnished house in Cortesville last week and ordered it blown up by dynamite. The photo-drama for which this scene is intended was written by Mr. August, who has to his credit over three hundred produced scenarios. The title has not yet been selected for the picture.

The American Theater is the latest motion picture theater in Terre Haute, Ind. It is one of the finest theaters in the State and is scheduled for opening on Thanksgiving Day. Morris Low is manager. Among the features contracted for are the releases of the World Film Corporation.

"THE SPAN OF LIFE"

WITH

LIONEL BARRYMORE

Has just been finished by the

KINETOPHOTE

It will be Released Dec. 7th

Here are the Others:

"THE SPIRIT OF THE POPPY"

The Greatest Moral Photoplay ever Written

"THE COMING POWER"

A Big Story of Political Intrigue

"MARKIA"**"THE DESTRUCTION OF CARTHAGE"**

\$200,000 Ambrosio Production

"BORN AGAIN"

with BEULAH POYNTER

Here are our Exchanges:

American Feature Film Co., 164 Tremont St., Boston, Mass.—Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut—All New England.

Eastern Booking Office, 1337 Vine St., Philadelphia, Pa.—Eastern Pennsylvania, Southern New Jersey, Virginia, Delaware and District of Columbia.

Eastern Booking Office (Pittsburgh Branch), 433 Walnut Bldg.—Western Pennsylvania and West Virginia.

Eastern Booking Office (Cleveland Branch), 215 Columbia Bldg.—State of Ohio.

E. C. Booking Co., Inc. (Chicago Branch), Mailers Bldg., 6 E. Corner of Madison and Walnut.—Illinois and Wisconsin.

Atlantic Service Co., 304 Rhodes Bldg., Atlanta, Ga.—Georgia, Alabama, North Carolina, South Carolina, Mississippi and Florida.

California Film Service Corporation, 1149 Mission St., San Francisco, Cal. (With branches in Salt Lake City, Portland, Oregon, Seattle, Wash., Denver, Colo., and Los Angeles, Cal., 403-404 Marsh Street Bldg.).—California, Oregon, Washington, New Mexico, Montana, Idaho, Wyoming, Colorado, Nevada, Arizona and Utah.

Dallas Film Co., Dallas, Texas.—Texas, Louisiana, Oklahoma and Arkansas.

Additional List of Exchanges to be announced in the Next Issue.

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Telephone: 6972 Bryant

**126-132 West 46th Street
New York City**

The Lyric, Stamford, Conn., has changed hands and will now be run by the Messrs. Marks, of Riverside, Conn.

STUDIO GOSSIP

MARY PICKFORD journeyed away from the Famous Players' studio long enough recently to make a personal appearance at the Stanley Theater, Philadelphia. The Public Ledger reports it this way, with the italics curs: "The famous pictorial power arrived at the Stanley shortly after eight o'clock and there she was confronted by a crowd which required the services of many policemen to keep in a semblance of order. When she went inside there was immense enthusiasm, the audience rising to its feet and waving handkerchiefs. All in all, the event was the most noteworthy in the history of Philadelphia moving picture enterprises. Miss Pickford was the guest of Stanley Mastbaum, president of the Stanley company, at the theater and at a dinner given in her honor at the Bellevue-Stratford.

HENRY OTTO, who is now directing for the American, is one of the many film men who have been drafted from opera. Mr. Otto is still the possessor of a splendid singing voice and occasionally sings at Coast receptions. Then again, a good voice always comes in handy for a director.

AMONG the players who will be seen in George Kleine's screen adaptation of "Officer 666," produced by Frank Powell, are Howard Hatabrook, Sidney Seaward, Lois Burnett, Radie Small, Della Connor, and Ino Kushi. In the Kleine production of "Madame Dubarry," featuring Mrs. Leslie Carter, Richard Thornton, Hamilton Revelle, and Campbell Gollan are seen in the principal parts.

EARL METCALFE, the Lubin star, on Saturday, Nov. 7, marched up the altar steps and was married to Nan Livesey Young, granddaughter of Mrs. Thomas Elwood Livesey, of Philadelphia. Congratulations, Earl, old boy.

LUCIUS HENDERSON, formerly Than-houser's feature producer, is now hard at work in the imp studio. His first production in the new post has Violet Mercereau in the lead. Miss Mercereau recently appeared in person at the Harlem Opera House and Keith's Jersey City Theater, meeting with an enthusiastic reception from the fans.

AUGUSTUS PHILLIPS, of the Edison Company, recently sat on the platform with Governor Glynn and other celebrities at an entertainment given by the Moshulu Club, of Bedford Park, and the Edison player later awarded a cup, for which the amateur actors of the club contested.

CLAU RIGOLDY, who has appeared in the leading roles with Lubin, Rex, and the Kalem Companies, made her first appearance in the lead of a four-reel picture in "The Invisible Power," a forthcoming Kalem.

EDGAR JONES, of the Lubin Company, claims credit for having antedated all photoplay productions in which night photography is a feature. The battle scenes in "Stonewall Jackson's Way" were photographed at 3 a.m., after weeks of experimenting. A heavy snowfall added to the difficulties, but the historical accuracy of the event demanded it.

CLARA KIMBALL YOUNG is certainly liked in Washington. On the day following the recent exhibitors' ball, the Washington Post ran a three-column cut of the World Film Company star, the first time such a large photograph of a theatrical or motion picture player was ever published in this paper. During November Miss Young will lead the grand march at three grand balls.

FRANK POWELL left New York last week with a company of players for St. Augustine, Fla., to produce "A Fool There Was" for William Fox.

IN REPLY to reports that he has arranged to direct for another company, Lionel Belmore states that he will resume his directorship with the Vitaphone Company as soon as he completes his work for the Punch and Judy Theater.

FRIDAY, THE THIRTEENTH, has no terrors for the Vitaphone players, sixty members of the company attending "The High Cost of Loving" on that date as a tribute to James Lackaye, their former associate, who has a prominent part in the Lew Fields comedy.

HENRY WALTHALL has returned to New York after a two weeks' vacation at his home in Virginia, the first trip to the homestead he has been able to make in eight years. Hunting possum by night and roaming the fields all day was the rest cure he took after the years of work in Griffith feature productions. "Wally" is still entirely mum on his plans for the future.

DAVID KANE felt some of the joys of a commuter's life while journeying daily from his home in Brooklyn to Yonkers to work on some of the exterior scenes for a forthcoming Vitaphone feature. But then, not every commuter has a high-powered auto to do his traveling in.

ROMAINS FIELDING's Lubin Company was in New York last week securing several scenes. While the Lubinites were in the big city we learned that May Friel, premiere danseuse, in private life Mrs. T. Harrison Roberts, had presented her husband, who plays juvenile leads in the Fielding organization, with a baby daughter on Nov. 3. The youngster tips the scales at six pounds.

THURSDAY was a strange reunion in Boston last week when Vera Michelena, who has not been seen since her performance as Salome Jane in the California Motion Picture Corporation's production of that name released by Alco.

Count Your Blessings!

(No. 57. Straight-from-the-Shoulder Talks by Carl Laemmle, President Universal Film Mfg. Co.)



WE make so many pictures every week that it is simply impossible to do justice to them in our advertising. Week after week we are shoving veritable masterpieces into our regular program WITH A BARE ANNOUNCEMENT AS TO THEIR TITLE AND RELEASE DATE.

If any so-called "feature concern" could get its hands on film of such supreme merit it would pack the trade journals with advertising until their covers fairly bulged. It would rent the films out at \$25 to \$50 per day, and plaster the front of the theatres with posters that would cry sensationalism to the high heavens.

But we put them IN THE REGULAR PROGRAM AND THEY DON'T COST YOU A SINGLE EXTRA CENT! We save you the \$25 to \$50 that you would have to pay the outside "feature man." This happens not just once in a while, but every week AND SEVERAL TIMES EVERY WEEK!

In this way WE ACTUALLY SAVE YOU MORE THAN YOUR WHOLE FILM SERVICE COSTS.

Read the last sentence again and let it percolate and percolate and percolate.

Like the old woman who lived in a shoe and had so many children she didn't know what to do, we simply don't know how to tell the story about each great film each and every week. We would be accused of exaggeration. The bare truth about our pictures would sound too good to be true. And we can't find time or space to tell even a tenth part of all the truth about our master productions.

But, as the Scotch writer, McLaury, puts it, there is "nothing covered that shall not be revealed." The truth about our pictures is revealed to the thousands of exhibitors who use them and to the millions of people who see them. Exhibitors often write to tell us what a wonderful subject this or that one was, and they express surprise that we have not advertised it more liberally.

In other words, no matter how much they expect of us WE GIVE THEM MORE THAN THEY EXPECT. This is a mighty healthy basis of operations. Exhibitors who do not use the Universal Program and who, therefore, do not see it regularly have said they thought we drew a long bow in our advertising. But that is merely because they DO NOT SEE THE UNIVERSAL PROGRAM REGULARLY. If they did, they would realize that we don't boast half enough about the good things which we crowd into every week's program.

TO UNIVERSAL EXHIBITORS I SAY THIS:—No matter what you are paying for your Universal service you are getting it dirt cheap. You are getting several pictures every week which would cost you \$25 to \$50 a day if we took them off of our regular program and released them as specials or marketed them through some fake syndicate. You have often paid great

big prices for pictures not to be compared with those on our regular weekly program.

The Universal PUTS ITS OWN NAME ON EVERY PICTURE IT RELEASES. It has never organized subsidiary companies in order to release pictures at higher prices than our regular customers are paying. We have ALWAYS PROTECTED UNIVERSAL EXHIBITORS IN THIS AND EVERY OTHER RESPECT. And we intend to protect them always.

We could have sold state rights on dozens of our two and three-reel features, and we could have made a lot of quick money doing it. But these pictures would have gone into direct competition with the exhibitors who are giving us their REGULAR SUPPORT. So, in every instance, we have given Universal exhibitors first crack at all of our masterpieces.

Even now, when we intend to release our next serial, "The Master Key," as a special we are doing it THROUGH THE REGULAR UNIVERSAL EXCHANGES, and they in turn are going to give Universal exhibitors the preference in booking it. The exchanges will charge extra money for "The Master Key." They will have to. We are charging them the highest record price for it, and they'll have to make you share the extra cost. That's one of the many reasons why I have been urging you to INCREASE YOUR PRICE OF ADMISSION so you can shift part of the burden on to your patrons.

So, when your exchange man breaks the news to you, remember the dozens of features you've had without paying a cent extra. COUNT YOUR BLESSINGS.

CARL LAEMMLE,
President.

"MIRROR" EDISON CONTEST NOW STARTED

Here is Mark Swan's Uncompleted Scenario With Some Advice to Contestants by the Author—Get Busy Now

By MARK SWAN

It has been often said that photoplays end conventionally. There is undoubtedly truth in the contention. It is also true of the spoken drama. And, as nothing in the known universe exists without a reason, there must be a cause for this condition. The dramatist says, "I am willing to write real stuff, but I can't sell it to the manager." The manager and producer retort, "We must give the public what it wants; and the box-office is the thermometer of the general theatrical temperature." The public says, "The producer and author don't know what we want, and can't give it to us." In allowing the public a chance to complete a scenario, each person after his—or her—own fashion, an endeavor is being made to let the producer and author know what is wanted.

I feel highly complimented in the selection, by THE MIRROR, of my humble self to pave the way for the expression of public opinion. I also feel that THE MIRROR is the ideal medium for this expression, not only because it holds an unquestioned position among theatrical journals, and in the theatrical and moving-picture world—but because criticism and advice in THE MIRROR is always constructive instead of comic; always helpful, and dignified.

If I may be allowed a few brief suggestions to contestants from a technical standpoint, I will say, "Don't let a character do anything that is false to nature. Put yourself in his place. Don't be unreal for the sake of being odd. Modern writers are trying to cast the old-time conventions into the outer darkness. Men and women are not classified into types in life. Humanity is complicated. Be original—but be human. Try and condense your action into crisp, necessary sentences; and note that the eye can follow but one thing at a time."

When I prepared the story of the stolen portrait, I also prepared an ending which no one else knows. This secrecy is dictated by both prudence and modesty. I should not like to inject the slightest unfairness into the contest by hinting at the termination I deemed the best; on the other hand, it is highly probable that some one will write an ending that will be much more unique and original than my own. We all hope, and expect, that this will be the case.

Here is the Scenario:

CHARACTERS.

Kenneth Turner An artist
Ralph Cameron His enemy
Lady Sylvia Her parents
The Earl of Hawkeley Her parents
Monsieur Rafael A model
Potter A man servant
Mrs. Badger A fellow of the R. A.
Garrett Picture thieves
Major Westmore Masterman
Servants Visitors to the gallery.
Students.

CONDENSED PLAN OF ACTION.

1. Kenneth Turner and Ralph Cameron become enemies.
2. In after years, Cameron still hates and envies Turner.
3. Lady Sylvia is shown to be the daughter of the Earl of Hawkeley.
4. Turner is presented to Lady Sylvia.
5. Lady Sylvia and Turner begin to fall in love.
6. Nana, Turner's model—is shown to be infatuated with him.
7. The Earl commissions Turner to paint a portrait of Lady Sylvia.
8. Turner begins the portrait of Lady Sylvia.
9. Turner and Lady Sylvia become engaged, and Nana leaves the studio.
10. Ralph Cameron engages Nana, the model.
11. The Earl of Hawkeley refuses to allow Lady Sylvia to marry Turner.
12. Nana and Nana plot to separate Lady Sylvia and Turner.
13. Lady Sylvia asks Turner to promise to keep the portrait.
14. Turner promises to keep the portrait for his own.
15. Turner writes to Sylvia.
16. Nana sets about carrying out the plot.
17. Nana borrows Mrs. Badger's baby.
18. Nana tells Lady Sylvia she loves Turner, and the child is his.
19. Turner receives a note breaking his engagement.
20. Turner tries to see Lady Sylvia.
21. Lady Sylvia refuses to see him.
22. Turner returns home.
23. Struck by Sylvia's injustice, Turner agrees to exhibit the portrait, thus breaking his promise.
24. The portrait on exhibition, arouses the envy of Cameron and Nana, the anger of the Earl and the Countess—the bitterness of Sylvia and the cupid of Nana.
25. An unknown intruder enters the Royal Academy.
26. The portrait is cut from the frame.
27. The loss is discovered.

WHO STOLE THE PORTRAIT?

That is the question left unanswered when Mark Swan drops his scenario. That is the problem for you to solve. The story, with the best title submitted by a Mirror reader, will be produced on the screen just as it is told of this page—but the ending is yet to be written. The best completion written by a Mirror reader will be used by the Edison Company for the screen production, and besides the successful contestant will be given a prize of \$50 by THE MIRROR. Full publicity will be given on the screen to the contestant supplying the prize-winning ending. For the four endings considered next in merit to the prize-winner, prizes of \$10 each will be awarded. The contestant who supplies the most suitable title will be awarded a prize of \$10.

Remember, this is to be a one-reel picture. Two-thirds have already been written and are published here—you have only one-third to write. Submit only the completion; do not rewrite the story. Send in only one ending of the story, but as many titles as you like. These points are covered in the rules appearing on the following pages. Read them carefully, for entries that violate these rules cannot be considered.

Save this copy of the MIRROR, for the scenario will not appear again. Contestants who desire to secure a copy of this issue later will be required to pay ten cents for the back number.

So start now, send in your completions, and let us know—

Who Stole the Portrait?

1.

Scene: The Class Room of Monsieur Rafael in Paris.

A number of students sit before their easels and draw. Monsieur Rafael, a tall, ascetic man, goes from one to another. As he looks at each picture, he gives the student a word of criticism or a word of advice.

In the foreground sit Ralph Cameron and Kenneth Turner. Turner is a clean cut, athletic young chap, without pretension. Cameron, on the contrary, wears his hair long—cultivates a mustache and goatee, and in costume, attitude, and expression—is a "poser."

Monsieur Rafael reaches the two, standing just behind, and between them and looking from one to the other. First he criticizes the work done by Cameron. He tells Cameron it is bad. Cameron reproaches his anger. Then Rafael turns to Turner and his face lights up. He praises the work. Turner is pleased and Cameron glowers. Rafael calls the class about to look at Turner's work. Then impulsively embraces him, and tells the remainder of the students how great Turner will be.

CUT IN: THE BEGINNING OF A HATRED.

When Rafael retires, Cameron maliciously criticizes the work Turner has done. Turner smiles good naturedly. Then Cameron pretends to note similarity between his work and that of Turner, and accuses Turner of having copied from parts of his work. This angers Turner. The men quarrel. Other students interfere and restrain the two from physical contest. As his friends urge him away, Cameron is looking back with a furious expression at Turner. The rage—and hatred—on his face, presage eternal enmity between the men. This scene slowly fades to darkness to assist in conveying the passage of time.

2.

SUBTITLE: "IN AFTER YEARS."

Scene: A Salon in a Picture Gallery.

A group of gentlemen are looking at pictures which hang on the wall, evidently portion of an art exhibit. Ralph Cameron enters and greets one or two of them. They respond in a manner friendly enough. Cameron is older, but his affections still persist and mark him distinctively. The group slowly moves from picture to picture as if in discussion and criticism.

Reece and Plimm enter. Reece is very old and apparently feeble. Plimm is a Peckham sort of hypocrite. They pause before a picture on the wall, then exchange a lightning-like glance, full of meaning. Plimm, who is large, stands before the picture, which is small, almost making it. At the same time, Reece takes from his pocket a thin knife. It is evident the two mean to poison the picture.

At this moment an attendant enters, and eyes them suspiciously. They forego their purpose and exit, the picture of innocence. The group of gentlemen, accompanied by Cameron return. Kenneth Turner enters, and is greeted in a most cordial manner by most of those present. He is then introduced to those of the gentlemen present, who do not know him. The last is Cameron. Turner is somewhat surprised at seeing Cameron, but frankly holds out his hand. Cameron refuses his hand coldly, eyes him without a sign of recognition—abruptly turns his back and walks away, to the surprise and consternation of the others.

3.

Scene: A Splendid Apartment in the Residence of the Earl of Hawkeley.

It is evening. It is evident the Earl and Countess of Hawkeley are entertaining guests, and that the function is formal as the Earl wears the insignia of his rank, and the Countess is dressed in a manner suitable to her position and the occasion. In the background is the entrance to a large apartment, where many people can be seen moving about.

CUT IN: "THE DAUGHTER OF A HUNDRED EARLS."

The Lady Sylvia enters. She is of surpassing beauty and is dressed exquisitely. The greeting and conversation exchanged between Sylvia and the Earl and the Countess must show that she is their daughter. The father adopts a paternal caressing attitude; the mother, looking at her daughter's toilette, conveys her relationship by her expression, and the addition of a "final touch" to the "cost ensemble." The three turn as if to join their guests, and move toward the archway in conversation.

4.

Scene: Another Apartment in the Residence of the Earl of Hawkeley.

Major Westmore, a distinguished looking army officer, enters, in company and in conversation with Kenneth Turner. The Earl, the Countess, and Sylvia enter. The Major and the three exchange greetings. The Major greets Turner to the others. Turner is greatly impressed with Lady Sylvia. After a moment, he offers his arm. Lady Sylvia takes it, and the two move slowly away from the others.

5.

Scene: On a Marble Terrace in the Earl's Garden.

Turner and Lady Sylvia enter. They lean against the marble balustrade, and lightly converse. It is easy to see that Turner is much attracted by Lady Sylvia. It is easily seen that she is equally interested in him. The quiet, subdued action must delicately suggest the beginning of mutual interest.

6.

SUBTITLE: "THE DAY AFTERWARD."

Scene: The Studio of Kenneth Turner.

Turner, wearing his working blouse, is at work on a canvas. His model—Nana—in a gorgeous Oriental robe is posed before him, upon a dais. He is absorbed in his work, and is busily engaged trying to catch the lines of her arm. On her part, she regards him with an expression, not noted by him, which shows she is infatuated with him.

Potter, his man servant, discreetly enters and asks Turner if he will see callers.

It is easy to see Nana resents the interruption, as her face expresses annoyance.

Turner, somewhat testily, tells Potter to dismiss the visitors, and returns to his work—which pleases Nana.

Potter now approaches and speaks further with Turner. An expression of pleasure comes over Turner's face. He stops work—Nana is annoyed. Turner directs Potter to admit the visitors. Potter goes out. Turner tells Nana she will not be wanted further, she conceals her resentment. Turner goes out. Nana expresses anger, throws robe from her shoulders, and goes behind a screen to arrange her dress—for the street.

Scene: The Reception Room of Kenneth Turner.

The Earl, the Countess, and Lady Sylvia walk about looking at pictures—painted by Turner. Potter enters, and speaks to them. Turner immediately follows, and Potter goes out.

Turner is very cordial in his greeting. The Earl and Countess are polite. Lady Sylvia is demure; but, when an opportunity offers, she gives Turner a dancing smile.

The Earl discusses with Turner a portrait of Lady Sylvia. Turner accepts the commission.

The Earl illustrates the manner in which he thinks the portrait should be painted—standing with one hand on a pedestal. The Countess illustrates the pose she thinks would be effective—something with haughty bearing and aristocratic air. Lady Sylvia suggests that they leave the pose to Turner, and, after a moment's discussion of the matter, he asks them to follow him—and he proceeds into the studio.

7.

Scene: The Studio of Kenneth Turner.

Kenneth enters, ushering in the Countess, Lady Sylvia, and the Earl. He asks Lady Sylvia to sit in a large chair, which she does.

At this moment Nana appears, dressed for the street, from behind the corner. Her eyes meet those of Lady Sylvia, and as the two women look at each other a moment, it is easy to detect an undercurrent of antagonism between them.

Lady Sylvia looks longingly, and the Countess rather dubiously, first at Turner, then at Nana. Turner casually dismisses Nana, who goes away, concealing her resentment and jealousy.

Turner anticipates any questions on the part of the others, by showing them the canvas upon which he has been working, and indicating that Nana is his model. The Countess examines the others. Turner poses Lady Sylvia simply, yet effectively, and shows the others how he means to paint her. The Earl and the Countess express approval.

8.

Scene: The Reception Room in the Studio of Kenneth Turner.

SUBTITLE: "THE PORTRAIT IS FINISHED."

On an easel covered with a drapery is the completed portrait.

Kenneth enters—ushering in Lady Sylvia. He draws aside the drapery and shows her the completed portrait. She expresses great pleasure and approval.

Nana enters, in the background, unseen, and is surprised and angry to find Sylvia present. She watches the two.

Kenneth tells Lady Sylvia that he loves her. Sylvia assures him his affection is returned, she slowly takes her to his embrace. In the background, Nana expresses bitter jealousy, and goes out. Kenneth takes a ring from his pocket, and puts it on the finger of Lady Sylvia. Their lips meet.

9.

Scene: The Studio of Ralph Cameron.

Ralph is idling before a canvas. His servant announces a visitor. Ralph directs servant to admit visitor.

Nana enters, and servant goes out. Nana asks Cameron for work. He looks at her critically, then, somewhat curiously, and, observing her canvas, directs her to dress. She goes behind a screen.

10.

Scene: An Apartment in the Residence of the Earl of Hawkeley.

Sylvia is alone, as if waiting. A servant admits Turner, and goes out. Turner and Sylvia greet each other with affectionate warmth. The Countess enters, and sees this, and is architecturally horrified. She advances, coldly surveying the young people, and asks for an explanation.

Turner, in a manly fashion, tells the Countess he loves her daughter, and asks permission to marry her. Without an answer, the Countess summons a servant, and dispatches him for the Earl. She then reproaches Lady Sylvia scornfully.

The Earl enters and his wife explains to him the situation. He absolutely forbids the engagement. Lady Sylvia, in a spirited manner, defends her choice, and states her intention of eventually marrying him.

The Earl, with frozen courtesy, bids Turner good-day, and directs the servant to show him out. Turner follows servant out. Lady Sylvia has a lively argument with her parents, and leaves them—with a final defiance.

11.

Scene: The Studio of Ralph Cameron.

Cameron is silently smoking and gazing his canvas. Nana, who is posing as a Greek girl—with upraised arms complains of fatigue. He tells her in a surly manner to rest. She drops her pose, and steps forward, looking at the canvas. Her expression conveys the idea that she does not think much of it.

She then idly picks up a newspaper, and scans first one page, then another, until she sees something that attracts her. Attracted by the unpleasant expression upon her face, Cameron asks her what she is reading. She curtly hands him the paper, and abruptly turns away. Cameron reads.

INSERT: SMALL PORTION OF A COLUMN IN A NEWSPAPER.

"The eminent portrait painter—Kenneth Turner—has recently completed a remarkable portrait of a member of a noble family. Rumor indicates there is a romance between the young artist and his sitter."

Cameron's face assumes an ugly expression. Nana comes to him, and when he questions her about the matter, she goes in a wild rage and tempestuously tears up the paper.

Cameron meditates. Then he speaks to Nana. It is evident that what he says pleases her.

CUT IN: "THE PLOT."

Cameron tells Nana what to do, and she agrees with triumphant malice.

12.

Scene: Lady Sylvia's Boudoir.

Sylvia sits at desk, with a soft smile upon her lips, writes a letter.

INSERT PAGE OF LETTERS:

"I am sorry my father will not accept the portrait. To me it is very dear. You must promise me to keep it as a pledge of our love. Never let it out of your possession—nor exhibit it publicly."

Reading over the letter, Sylvia smiles. She puts it in an envelope, and gives it to a servant.

AN EDISON PICTURE PRODUCED ON AN ELABORATE SCALE.

"The Colonel of the Red Hussars," Released December.

14.
Scene: Studio of Kenneth Turner.
Turner stands—looking at the portrait of Lady Sylvia. Potter enters with a letter—gives it to Turner and exits. Turner opens and begins to read the letter.
INSERT: FLASH OF LETTER USED IN PRECEDING PICTURE.

Turner smiles, then goes toward a desk.
15.
Scene: Studio of Kenneth Turner.
Close up of desk. Turner sits beside desk, and writes.
INSERT HIS FINGERS, HOLDING PEN, MOVING OVER THE SECOND PAGE OF A LETTER:
"I promise you I will never allow the portrait out of my possession, or part with it."

16.
Scene: The Studio of Ralph Cameron.
Nana and Cameron apparently have finished their plot. Both are maliciously triumphant. Nana bids Cameron good-by, and goes quickly out, as if to carry their plot into execution.

17.
Scene: A Poor Room—the Home of Mrs. Badger.
Mrs. Badger seated in a chair, with a baby, a year old in her arms. Nana enters briskly, and engages her in conversation. She wants to borrow the baby. Mrs. Badger, puzzled, refuses. Nana offers her money. Mrs. Badger accepts. Nana takes the baby.
Mrs. Badger asks Nana when she will return. Nana looks at her watch, and assures Mrs. Badger that she will return soon. She goes out with baby, and Mrs. Badger looks after her, puzzled, shaking her head.

18.
Scene: An Apartment in the Residence of the Earl of Hawkeley.
Lady Sylvia alone, discovered reading. A servant enters and somewhat superciliously describes a visitor. Servant and Lady Sylvia have some conversation regarding this visitor; finally Lady Sylvia directs servant to admit the visitor, which servant immediately does.
Nana, carrying baby, enters. She and Lady Sylvia look at each other, and Lady Sylvia recognizes her. She asks Nana why she has come. Nana scornfully points to an engagement ring Lady Sylvia wears, and shakes her head. Then she maliciously tells Lady Sylvia that Turner is the father of the child she carries in her arms. Lady Sylvia's face is filled with horror. She and Nana have a strong scene, at the end of which Sylvia believes Nana. Nana takes the baby and goes away. Sylvia is stunned and horror-stricken.

19.
Scene: The Studio of Kenneth Turner.
Turner and his friend Garrett stand before the portrait of Lady Sylvia.
Turner's attitude toward the portrait is warmly affectionate. Garrett's admiration is effusive.
CUT IN: "YOU MUST EXHIBIT THIS AT THE ROYAL ACADEMY."
Turner refuses kindly but firmly. Garrett presses him. He still refuses. Potter enters with a note, which he gives Turner. Turner asks Potter of Garrett, and opens the note. He takes out a ring, which he recognizes. Then he glances at the note.
INSERT PAGE OF NOTE: ONE WORD, "GOOD-BY."
Turner is horrified. Garrett asks what is wrong. Turner is evasive but polite. Garrett takes his leave. Turner sits staring first at the ring—then at the portrait.

20.
Scene: The Entrance of the Residence of the Earl of Hawkeley.
Servant in attendance. Turner enters and presents his card. The servant goes out.

21.
Scene: Lady Sylvia's Boudoir.
Sylvia sits in a depressed mood as if in meditation. The servant enters with card. Sylvia looks at it, then shakes her head emphatically. Servant goes out.

22.
Scene: The Entrance to the Residence of the Earl of Hawkeley.
Turner awaits the return of the servant. Servant returns, and informs Turner that Lady Sylvia will not see him. Turner turns away, expressing humiliation and depression.

23.
Scene: Studio of Kenneth Turner.
Turner and Garrett are in conversation. The latter urges Turner to exhibit the picture. Turner refuses.
Potter brings Turner a note, and goes out. Asking permission, Turner opens and reads the note:
INSERT A PORTION OF A PAGE OF THE NOTE:
"You know very well what my reason is. I will never see you again. Do not write to me. Do not speak to me."
Turner appears greatly depressed. Then, repentment masters him, and he crumples Lady Sylvia's note into a ball, and throws it aside. He turns to Garrett.
CUT IN: "I WILL EXHIBIT THE PORTRAIT AT THE ROYAL ACADEMY."
He tells Garrett he will exhibit. Garrett is greatly pleased.

24.
Scene: A Salon in the Royal Academy.
On the wall are hung several paintings. A huge work by Ralph Cameron and the portrait of Lady Sylvia are the most conspicuous.
Cameron enters with Masteron, a connoisseur, and shows him his big work. Masteron is kindly appreciative. Then his eye falls on the portrait. He abruptly leaves the work of Cameron, and expresses great admiration for the work of Turner. Cameron expresses resentment and envy.
Others join Masteron, standing before Turner's picture, and neglecting Cameron's work. Nana joins Cameron—and the two express anger and envy.
Garrett and Turner enter. Garrett congratulates Turner on the success of the picture. Turner expresses depression and unhappiness, which Garrett cannot understand.
Helen and Plimm enter. They fortuitously examine Cameron's picture, then pass on to the portrait. After one glance their eyes meet. An earnest and subdued discussion in a furtive manner occurs between them regarding the portrait. Garrett sees them, and eyes them rather suspiciously. They separate and apparently innocently go away.
The Earl, the Countess, and Lady Sylvia appear. Turner greets them, but both women cut him dead. The Earl angrily objects to the exhibition of the picture, and demands that Tur-

ner remove it. Turner refers them to Garrett, who tells them the portrait must remain. While they argue, Turner approaches Sylvia, but when he tries to plead with her, she faces him with icy bitterness, and points at the portrait. She turns away coldly, refusing to speak to him further.

25.
SUBTITLE: "MIDNIGHT."
Close up of portrait on the wall.
A shadowy figure in a long drapery appears, and approaches portrait. It is impossible to tell in the dark just who or what the figure is.

26.
CLOSE UP OF PORTRAIT.
A hand appears at side of frame, and the portrait is cut from the frame.

27.
SUBTITLE: "THE NEXT DAY."
Scene: The Salon in the Royal Academy.
An attendant enters, and notices the absence of the portrait. He summons others. Garrett, the director, and others enter and discuss the loss. General confusion and dismay.
Who stole the Portrait?

RULES OF THE CONTEST

Six Prizes

- \$50.00. For the best completion of the photoplay story (300 feet).
 - 10.00. In four consolation prizes of \$10 each, to second, third and fourth best completion of the photoplay story.
 - 10.00. For the best title for the photoplay. Should more than one person submit the winning title, a prize of \$10 will be awarded to each.
- It is possible for one contestant to win one of the prizes for the completion of the photoplay, also the prize for the best title.

Rules Governing Contest

- 1st: Contest is open to every reader of *The Mirror*. It is not necessary to be a subscriber.
- 2nd: One completion of photoplay only can be sent in by each contestant, and must be typewritten. Nothing but the scene or scenes deemed necessary to complete the scenario are to be submitted.
- 3rd: As many titles may be submitted as each contestant desires. They must be typewritten on separate sheets from other MSS.
- 4th: The completed photoplay is to be one reel 1,000 feet in length. Your submitted completion must be long enough to play five minutes and occupy 300 feet of film.
- 5th: Manuscripts must be typewritten on one side of the paper only and must be addressed to:
EDITOR, PHOTO-PLAYWRIGHT CONTEST, DRAMATIC MIRROR, 1493 Broadway, New York.
- 6th: No name must appear on manuscripts. Place your name and address—plainly written—on a card in a sealed envelope and inclose with your manuscript. Write at the top of the first page of all manuscripts, also on the sealed envelope, any key word which will identify the envelope with the manuscript.
- 7th: Keep duplicate of your submitted manuscript, as no manuscript will be returned.
- 8th: The contest closes at noon of Jan. 9, 1915, and no manuscript received after that hour and date will be considered.
- 9th: We cannot undertake to enter into any correspondence regarding the contest.
- 10th: Absolute observation of these rules by contestants is required. Those who do not do so will not have their manuscripts considered.
- 11th: No employee of *The New York Dramatic Mirror* or *Theos. Edison, Inc.*, can compete for any of the prizes offered in this contest.

Judging

The following points will be taken into consideration by judges in awarding the prizes for the photoplay finish:
Dramatic and logical finish;
Construction;
Originality;
Practicability (ending must not be over 300 feet in length, which will be played in five minutes).
Points taken into consideration by the judges in awarding the prizes for the best photoplay title:
Originality;
Appropriateness;
Length.

Judges

Horace G. Plimpton, Manager Negative Production, Thomas A. Edison, Inc.
Mark Swan, Playwright, Scenario Writer for Thomas A. Edison, Inc.
Robert E. Welsh, Editor Motion Picture Department, New York Dramatic Mirror.
William Lord Wright, Editor "Photoplaywrights Real and Near" Department, New York Dramatic Mirror.
Decision of the judges will be made as soon after close of contest as practicable. The envelopes with names and addresses will not be opened until the judges have made their decisions.
Thomas A. Edison, Inc., will produce and release the picture as soon after decision of the contest as practicable.

Road attractions are to be supplanted by motion pictures in the Duval Theater, Jacksonville, Fla. World Film features are to be the attraction.

JULIUS CAESAR

Master of Spectacles, the Mightiest of a Long Line Headed by "Quo Vadis?"

"Julius Caesar" is an epoch. Beside it all of filmdom's great creations shrink by comparison. We, who launched "Quo Vadis?" "Antony and Cleopatra" and "The Last Days of Pompeii," find no existing standard by which to gauge "Caesar."

Yet it is only six reels in length requiring, at normal speed, but one hour and a half to project.

Into this ninety minutes of entertainment have gone eighteen months of steady labor, the services of twenty thousand people, and a sum of money representing several fair sized fortunes.

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That Uproarious Melodramatic Farce

"OFFICER 666"

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Founded on the Cohan & Harris success which played four hundred and eighty-eight American cities!

From Bellingham, Wash., to Bangor, Me., it made the Nation laugh. Its quaint humor and ludicrous situations are all the funnier in film.

And the cast? It features Howard Estabrook in the lead of Travers Gladwin. If you've ever seen the show, you'll recognize the others.

The Cast

Travers Gladwin.....HOWARD ESTABROOK
Al Wilson.....SIDNEY SEAWARD
Police Officer 666.....DAN MOYLES
Whitney Barnes.....HAROLD HOWARD
Batento.....INO KUSHI
Helen Burton.....LOIS BURNETT
Mrs. Burton.....ADA ALVIL
Sadie Small.....DELLA CONNER

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GEORGE KLEINE

FEATURE FILMS OF THE WEEK

Clara Kimball Young Has Strong Opportunity in "Lola"—Lasky's "The Man from Home"—"The Bargain" an Ince-Paramount—Alan Dwan Stages "The Straight Road" for Famous Players

"LOLA"

Five-Part Adaptation of a Novel by Owen Davis. Directed by James Young for the Peerless Company. Released Through World Film Corporation.

Lola Clara Kimball Young
Dr. Barnhelem, her father Alec H. Francis
Dr. Crockett, her friend Edward M. Kimball
Dick Fenway James Young
John Dorris Frank Holland
Mrs. Harlan Olga Humphries
Stephen Bradley Edward Connelley
Julia Bradley Irene Tamm
Marie Mary Moore
Mrs. Money Julia Stuart
Nellie Money Baby Hammond

For his first World Film Corporation production, Director James Young was given, or perhaps selected, an odd story, originally conceived by Owen Davis in one of his fanciful moods. He stepped into the domain of the supernatural and there found a doctor with a marvelous invention capable of restoring life, provided it was applied in time—the time limit being a few hours after the heart has ceased to beat. But, unfortunately, the restoration of a departed soul did not enter into the doctor's calculation. And what, after all, is a body without a soul? No doubt it may be anyone of a number of things, not nearly so interesting as the soulless Lola imagined by Mr. Davis and portrayed by Clara Kimball Young. Lola, deprived of her soul, becomes a very wicked woman, and to make matters worse she is more than ever beautiful and enticing after the divorce of soul and body. She is a fierce little wolf disguised in the prettiest of sheep's clothing.

Without wishing to detract from the worth of an artistic production and a nicely arranged story—after the somewhat tiresome preamble in the first reel—it may be ventured that the acting of Miss Young is going to be the making of the picture. By the very nature of the story, interest is always focused on Lola, and to make this doubly certain, the playing of Miss Young compels attention. The father, his friend Dr. Crockett, and the two lovers are necessary figures, but commonplace and comparatively colorless in comparison to the chameleon-like Lola. Probably this is one of the most varied acting parts that has come to Miss Young in any single picture. Certainly her performance, especially in the last two reels, is strikingly expressive.

When first introduced, the daughter of the aged physician is the personification of sweetness. Her chief pleasures seem to be in alleviating the misery of the poor, encouraging her father in his work, and looking forward to the day when she will become the wife of John Dorris. Her other lover, Dick Fenway, a man-about-town with a wife in the vague background, is dismissed as unworthy. Then Lola is run down by an automobile and killed. Her father tests his life-restoring invention for the first time and in a capital double exposure scene we see the girl's spirit rising through space while animation returns to her body.

But henceforth she is a different person—selfish, cruel, planning only for the gratification of bodily desires. She buys costly gowns, stealing her father's money to pay for them; she insists upon moving into an expensive apartment and surreptitiously carries on an unworthy affair with her discarded suitor, Dick. She lies with fatal glibness, and when the network of fabrication no longer conceals her duplicity, runs away with Dick to Atlantic City, only to leave him for the kisses of a brawny life-saver, who in turn gives place to a wealthy man, ready to support her in luxury. Then comes the strong climax that sends Lola back to her father, unrepentant, but in fear of death from heart disease. She wants him to promise to restore life a second time. Looking upon the beautiful body without a soul, he refuses, and when Lola dies, as she soon does, he destroys the invention that brought such tragic consequences.

Perhaps the chief surprise in Miss Young's performance is her convincing suggestion of sensuous feeling, for women of the erotic type are not often included in the repertoire of this very wholesome actress. Frank Holland, playing John Dorris, overworks a rather artificial smile, otherwise he presents a satisfactory appearance, as do others in the cast. D.

"THE MAN FROM HOME"

Five-Part Adaptation of the Play of the Same Name by Booth Tarkington and Harry Leon Wilson. Produced by the Jesse L. Lasky Feature Play Company. Directed by Cecil B. De Mille.

Daniel Voorhees Pike Charles Richman
The Grand Duke Vasil Theodore Roberts
Earl of Hawcastle Fred Montague
Hon. Almeric St. Aubyn Monroe Salisbury
Ivanoff Horace B. Carpenter
Horace Granger Simpson Joe Mulally
Old Man Simpson Dick La Reno
Ethel Granger Simpson Mabel Van Buren
Helene Countess De Champanney Anita King

Cecil B. De Mille has injected quite a bit of drama into the quietly humorous play, originally acted with William Hodge in the role of Daniel Voorhees Pike. Lasky's director general brings the story to approximately the same conclusion, but he travels a very different path in doing so, and the

scenes that loom large along the way belong exclusively to the picture. As presented on the screen "The Man from Home" is essentially a drama, occasionally verging on melodrama, varied now and again by moments of comedy arising out of the uncompromising democracy in the character of Pike and the unexpected response it stirs in the Russian Grand Duke Vasil.

The characterizations entrusted to such thorough actors as Charles Richman and Theodore Roberts are theatrically effective, but the first appeal of the film is more likely to be found in the extremely artistic production of a tense story—the kind of a story that always keeps an audience keyed up for a new sensation. In point of picturesque settings, the Lasky Company has released nothing finer than the diverse backgrounds for these five reels, including a country town in America, barren Siberia, uncultivated Russia and, in contrast, the artificial loveliness of Italian gardens. The sharp transitions in atmosphere are especially marked in this picture, but not, as might be feared, inharmonious.

For example, the story opens in a typical Yankee community and moves along in the prettiest of rural surroundings until Old Man Simpson is thrown from his racing



A TYPICAL SCENE FROM "THE BARGAIN."
The Thomas Ince Production, Released on Paramount Programme.

car and killed, and Pike is appointed executor of the fortune inherited by Simpson's children, Ethel and Horace. The relationship of three important characters having been established, they are allowed to rest for a couple of reels while we become acquainted with a very different set of people in Russia. They are Ivanoff, a Russian official, who plans a theft for the benefit of the revolutionists; his treacherous wife, Helene, and her accomplice, the Earl of Hawcastle. In scenes that make strong photoplay drama, Ivanoff is outmaneuvered by Helene and the earl, who hand him over to the police and prepare for a pleasant sojourn in Italy, accompanied by the earl's son, Almeric St. Aubyn. Almeric, by the way, is a striking example of "nobody home."

Up to this point the plot has separated the important characters by many thousands of miles. Pike is still attending to business in his home town, Horace and Ethel are traveling in Europe, Ivanoff is being tortured in Siberia, and Helene and the Earl of Hawcastle are sipping the wines of Italy. Inevitably, in following the events that bring all of these people together there are effective contrasts. The suffering of Ivanoff seems more acute when a moment later we see the luxuries surrounding those who wronged him, and the foppishness of Almeric appears more asinine after a glimpse at the democratic American. It devolves upon Pike to prevent a marriage between Ethel and Almeric, a task in which he is materially aided by the Grand Duke Vasil, who also unmask the conspirators and pardons Ivanoff. This plot of many threads is handled with much adroitness and made keenly interesting.

Of the many excellent scenes, one in particular warrants special mention. It is the blowing up of a mine in Siberia and the consequent avalanche of crumbling walls and falling timber, under which the miners are buried. Ivanoff, however, escapes and starts his long pilgrimage to Italy.

Mr. Richman makes a thoroughgoing and likeable Yankee of Pike. Mr. Roberts presents a Russian grand duke with a sense of humor. Horace B. Carpenter has the requisite intensity for a character such as Ivanoff, whereas performances of distinct merit are given by Fred Montague, Monroe Salisbury, Mabel Van Buren, and Anita King. D.

"THE BARGAIN"

Five-Part Western Drama, Produced by Thomas H. Ince and William H. Clifford for the Paramount Programme.

Jim Stokes William S. Hart
The Sheriff J. Frank Burks
Phil Brent Barney Sherry
Neil Brent Clara Williams
The Minister James Dowling

Evidently Thomas H. Ince and William H. Clifford, whose names are frequently bracketed under the titles of two-reel Western pictures, determined to give themselves a free rein in producing a typical Western subject on an extraordinarily large scale. It is as if they took the photoplay recipe that has been found adequate for shorter films and doubled, or tripled, all of the ingredients to make the biggest picture of its kind on record. The similarities and differences between this production and less pretentious Westerns suggest the comparison of a circus in Madison Square Garden and one in a country village. Each adopts practically the same means to catch the public fancy, and the difference lies in the degree to which the means have been perfected. Instead of one ring, there are three rings; the menagerie is larger, the

the story, as it is here, the young wife is doomed to many hours of watchful waiting while her husband is paying the penalty of past misdeeds.

But to compensate for somewhat elementary character drawing, the picture contains what many people prefer—a story replete with action and the suspense which an expert plot builder, such as Mr. Ince, seldom fails to create. The scenes in which the sheriff captures Stokes, loses the stolen money at the gambling table, and regains it through the boldness of the "two-gun man," are continually exciting, and nothing short of thrilling is the sensational fall of a horse and rider down a steep embankment. They roll over and over, yet miraculously enough are spared to continue in the picture.

William S. Hart gives a virile, convincing performance in the part of Stokes; the sheriff is well presented by J. Frank Burks, and Clara Williams is sufficiently appealing in the role of Neil. Altogether there need be no question about the wide popularity of this production. D.

"THE STRAIGHT ROAD"

Four-Reel Drama, Produced from Clyde Fitch's Play by Alan Dwan for the Famous Players' Film Company. Released Nov. 12.

Mary O'Hara, the slum girl Gladys Hanson
Bill Hubbard, bartender William Russell
Lay Li Lee Sheward
Dennis Ains Arthur Hume
Ruth Thompson, settlement worker Lorraine Huling

Little remains of Mr. Fitch's creation but a synopsis of the vital action; nothing is transposed that would mar a perfect adaptation. The screen production enlarges upon the scope of the original by a slight diversion into the symbolic. A straight road with couples meeting, converging and disappearing. It is a cosmic walk upon which the daily tragedy is enacted by various couples and upon which, presently, the girl comes, beset by the fancies of the rich settlement worker, and protected by her friend the saloon owner and bartender. The road fades away to reveal the hardened girl by the bedside of her dying mother. The hands that are administering extreme unction—then another pair that feel the quiet pulse—and all is over. No faces are seen but that of the girl's, whose only sin, we are told, is that of drinking, a habit whose inception she traces to the drunken nature of the woman she has just seen die with no particular sorrow. Aside from her drinking, so the subtitle states, she has traveled "the straight road."

The story now enlarges to admit Ruth, settlement worker, of good heart but of questionable accomplishment. Her sacred, whose means, expression and animal tendencies proclaim him the enemy; Lay, a girl whose sanity Mary incurs; and Bill, saloon owner and fighting promoter. If he cared to, the producer undoubtedly has an opportunity to stretch four reels into five by giving more prominence to the back room of the saloon where Bill trained his white hopes and colored "champs." A few of the eccentric followers of the padded ring are introduced, most briefly. The fighters are real and in earnest, and the insert, after Bill, in his temper, has scored the black champion who sought to tease him, bringing forth the exclamation of his trainer, "You done punched ma meal ticket." is certainly of a relieving laugh.

The most of it is rather very serious drama that alternates between detestation of villainy and sympathy with the unhappy girl in her fight to raise herself above her environment. Taken from the slums by her benefactress, she is placed in the home of a widow, her thirst for liquor quenched, partly by a new resolve at her first episode encounter with Bill.

Leaving the city, Ruth and her fiancé take the girl to the country, where a distracting panorama over the valley minimized to a slight extent the continued excellent work of the leading players. Each figure in the fore—or back—ground of the cast possessed a positive character that established it rigidly and thereafter understandingly in the development. Besides presenting their parts with a faithfulness that could not have been well excelled, they entered into the rough-and-tumble fights and scuffles with unusual energy. There was much of this, and its unexpected warmth added another point in favor of the production. The figures, which were mainly of the lower strata, gave this undue amount of fighting a reasonable atmosphere.

The plot proceeds to show Mary besieged by the false lover, seen by Ruth, who throws the daughter of the slums "in her teeth, and mistrusted by Bill, who has come up in a brand-new auto-car to present her with an engagement ring in exchange for which she is to lose her present name. Here the action concentrates for its climax in Mary's bedroom, the following night, where she has invited the man and also Ruth, that she may, though at the sacrifice of Ruth's good opinion, prove to her friend the character of the man. He enters, places on the table a bottle of whiskey—evidently his satanic designs knew a way

that led from the rigid path—and is embraced by Mary, who bears steps creaking. But it is Bill, and he takes back his engagement ring. The end shows Ruth and Bill overhearing the man trying to bribe Mary into corroborating a story by which he tried to explain his presence in her room the previous night. The last scene finds us back on the straight road, which is now blocked by a perambulator containing the newest addition to a race that must not signal, even under the influence of alcohol.

Director Dwan has presented a strong story in a capable manner, aided by an excellent cast.

"THE MAN WHO COULD NOT LOSE"

Picturized in Five Parts, from the Book by Richard Harding Davis, by the Favorite Players Film Company. Released Nov. 15 Through the Alliance Programme.

Champneys Carter, a novelist. Carlyle Blackwell Jackson Carter, a gambler. Hal Clements Count Laced, a fortune hunter. William Branton Rev. Orlando Stone. James J. Sheehan Spink, a publisher. J. M. Stroms and Buchanan, a broker. Thomas Deimer Herbert Ingram. Harry Kernan Dolly. Ruth Hartman Mellina. his daughters. Glenda Abbott

When Romance comes galloping down the home stretch, no matter what the odds, she is the horse to back. Seated on this irresistible steed is the "Man Who Could Not Lose," who combines, under the fanciful guidance of Mr. Davis, the qualities of a poor young lover and adventurous romancer with those of a miraculously lucky plunger at the race track. He is our ideal of a lucky young man, whose less plausible partner, pictured by Horatio Alger and others, held our enthralled wonder and admiration at an earlier age.

Youth conquers in Mr. Davis's story in an audacious and inspiring manner which tempts each one to place him or herself in the personality of the two young people whose immediate happiness is fought out against the usual odds with so much success.

The story should make a good play in any medium. Its elements comprise a young author who woe in competition with a bogus count, the latter's expenses being met by a race track "bookie" and broker who was partly responsible for the death of the young man's father. The girl's ingenuitous sister is sought by a minister to whom the rich father, strange to say, has no aversion. The elopement is followed by the disheartening news that his latest book has been rejected by his publishers. Then his dream in which Dromedary wins and repeats the performance in equine flesh—against big odds—the following day. And thereafter his huge daily winnings until he comes by the name. His reckless distribution of money at this stage of his career lends him somewhat the same personality as the youth in "Brewster's Millions."

Starting fore and linked art we see an author required by his publishers to turn out a story in short order and instructed to deliver the finished product the next day to the publisher's daughter. The plot follows, and with its completion, he discovers himself as the hero and the recipient of the manuscript the heroine of what he has just envisioned. Needless to say this pair also embrace, and we can wish them no more delightful honeymoon than that which the acting of Carlyle Blackwell and Ruth Hartman made of their trip on the trolley car and on the scenic railway.

There was an even excellence on the part of the players that, next to the judicious choice of script, was the offering's foremost factor.

"THE PRODIGAL"

Kalem Drama in Two Reels, Produced by Tom Moore. Released in December.

Jim Gordon. Tom Moore Violet. Marguerite Courtot

A simple story, but for the most part an appealing one as played by Tom Moore and Marguerite Courtot, with the assistance of an able company and the advantages of an attractive production.

Jim, it appears, is a pretty good sort at heart, although he has drifted into the habits of a gay set and acquired a distinct liking for inspiring drinks. One day while in the country he is touched by the sweet purity of a girl presented as a soloist in the village choir. The young man returns to his sophisticated friends, but the image of the pretty face remains, and later on, when Violet applies for a position in Jim's New York office, she is engaged.

This, of course, is preliminary to the marriage that brings much unhappiness to Violet, for her husband can't be induced to remain sober for long at a stretch. Very regretfully the wife returns to her country home. One Sunday morning the penitent Jim follows her into church and quietly occupies a seat in the same pew. By his manner it is quite evident that he has decided never to touch another drop.

At times the arrangement of events seems convenient rather than natural, but it does not pay to inquire too closely into the motives actuating the characters in sentimental dramas.


CHANGE AMERICAN TITLE

The American Film Manufacturing Company announces that the title "A Slice of Life" has been changed to "Betty Morse." This is a two-reel psychological drama released Nov. 9.

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REVIEWS OF FEATURE FILMS

"THE CHOCOLATE SOLDIER"

Five-Part Pictorialization of the Musical Comedy Staged Under the Personal Direction of F. C. Whitney and Directed by Walter Morton. Released by the Daisy Feature Film Company.

Medina Forest Alice Yerke
Lieutenant Dumelle Tom Richards
Amelia Fyfe Lucille Saunders
Mammoth Francis J. Boyle
Alexis Spindler George Tallman
Colonel Forest William H. White

When one considers the auspices under which "The Chocolate Soldier" is reincarnated in the screen world, the outlook for this infant film seems most bright, indeed. As godfather, there is F. C. Whitney, the theatrical genius who comes in the role of consulting surgeon, whose knowledge of theatrical surgery proper extends itself most confidentially to this new field. As personal physician, who shall perform the miracles of details, we have with us Director Morton. To further propitiate this birth there is also a specially arranged score taken from the original music which accompanies the operetta. The infant falls heir to a most illustrious name.

But some people do not believe in reincarnation, and their belief will probably be extended to the picture field when those agnostics view the Chocolate Soldier in its new guise. What they will find fault with, though, is more the matter extraneous to the plot, matter that the producers have added to the play proper to take advantage of the liberty which the screen's scope permitted.

The spirit is one of mockery. It takes that highly efficient product of Continental militarism, and holds up his mustaches, his purposes, his bravery, and all to the ridicule of the accompanying lyrics. In this it displays itself to best advantage, for in the bubbling spirit of the comic opera it claims a field peculiarly its own. To the original cast must be given the entire credit of this praiseworthy accomplishment. Mr. Whitney has also secured some very attractive exteriors.

Plots in most musical comedies are acknowledged only a convenient thread—and often a most elastic one—on which to hang the lyrics, with which to introduce the witty lines or the pretty music. It is no different here. It is but the skeleton which Mr. Whitney has clothed—say, even padded—to make a picture fit for presentation. The tinting of the various scenes is amateurish; and, in fact, there are many ways in which the film work might have been improved.

"THE HEIRESS AND THE CROOK"

Two-Reel Relair Production for Release Nov. 25.

Margaret Mildred Connorsman
Her Lover Max Fisher
Pierre, the count Louis Luson

No attempt is made to depart from time sanctioned melodrama in this offering, although it makes a mistake in specializing on action that is not essentially vital. There is no room in two reels, or for that matter, in any length plot, for retrogressive action or action of any kind, no matter how unusual, that does not bear a close relation to the plot.

It is possible to hazard the guess that this play was conceived from the last scene, the one in which the maid, disguised as the medium, steps from between the curtains and in answer to the question of what the "count's" name is answers, "His name is Pierre Gumbout, wanted by the police." Whereat the cops burst in in climactic routine. Sir Heavy is led forth, and the two couple, the heiress and her American lover and the maid and her policeman, who was assigned to that case, embrace within sight of each other. It is hardly likely.

The psychic phase of the offering is crudely presented. It records the determination of the "count" to be introduced to the heiress, and the effort of the mother and the girl to find out whom the girl will marry gives him the opportunity of meeting them, from which time on his irresistible courtship progresses rapidly. The maid's officer friend is assigned to the case of catching a well-known swindler, who is said to be in America, and finds the man he wants in the "count." He arranges to capture the medium, who is to be pulled into the apparently empty closet, and springs his surprise in the most telling way he can.

"THE MASTER KEY"

Episodes One and Two of the Two-Reel Installments Beginning the Series. Adapted by Robert Leonard and Calder Johnson from the Story by John Fleming Wilson. Produced by Robert Leonard. Released Nov. 16 and 23.

John Dore, mining engineer Robert Leonard
James Galton, miner Wilbur Hixby
Ruth, his daughter Ella Hall
Harry Wilkerson, his partner Harry Carter

Two men prospecting. One finds gold and conceals it from his partner. A scuffle and number one shoots number two. Number one goes for the sheriff and returns to find the man he thought dead gone. Thus easily do we start serials nowadays, for with the motive of the man shot to haunt him, a full-fledged drama is established, and yet a simple one withal that any chance spectator may pick up.

This much may be said of the present serial, that it differs from those that preceded it. The atmosphere is one of a min-

ing community, for which the scenario uses a little settlement all to itself. Here the mining engineer saves the life of the girl in a rushing mine-car accident in the spectacular manner that makes one think fondly of the sawmill scene and a few others of hallowed memory.

The meat of the first episode, after the shooting, was a fire at sea, in which the sailing schooner was burned and with its watery plunge took with it the pins of the location for which he shot the other man. This individual, recovered of his wound, allies himself with a mysterious lady and proceeds to haunt the mine owner to a purpose that is to develop next time.

Besides the thrilling action, the producers give some notable examples of camera work which bring some fine sets into the clearest view. The night scene by the campfire, moonlight nights over the hills and the marine settings and mining settlement may all be mentioned as among the superior sets. The cast carries the action well.

"THE QUEST OF THE SACRED JEWEL"

A Four-Part American-Made Pathe Picture, Released by the Electric Film Company. Directed by George Fitzmaurice.

David Harding Charles Arling
May Rowland, his niece Edna Mayo
Joe Harnden, her fiance William Russell
The Chief Boy Ernest Truex

"And on the forehead of the God is a sacred gem of inestimable value," the adventurous American is told by his host in India, and you can guess the rest. Not only can you guess it, but it follows the lines heaved out for it by previous productions of similar nature so closely that one wonders if there be a caste in this sort of subject. It will not allow them to wander far from the fact that the native worshippers send a trio of their brown-skinned brothers to follow and slay the offender or whoever inherits the gem, or whoever unluckily comes accidentally into its possession. They are possessed of marvelous faculties for tracking, are these Mohammedans, seem never to be at a loss for money, and invariably bring back the gem to the forehead of the hideous heathen they venerate. Different authorities differ, however, as to what must transpire after the idol desecrator shall have arrived in America until the heathen shall have restored his sacred image.

In the present instance the author has us touch upon a state of hypnotism by which the fiancé of the niece of the original thief steals the gem, a friend steals it from him, and the Hindu steals it and brings it back. It did not matter materially because the niece of the dead uncle did not need the money and neither did the man to whom she was engaged, but it made a sort of mystery picture with the vital scene left out, which a detective was called upon to solve.

The scene where the Hindus from the top of the speeding train lower themselves and slay the thief while he sleeps in his Pullman berth, is by far the most remarkable in the play. Ernest Truex comes in for considerable notice, considering his minor part.

"THE BRAND OF HIS TRIBE"

Two-Part Bison Drama, Produced by Henry McHae from a Scenario by H. G. Stanford. Released Nov. 28.

Lieutenant Wilcox, Jr. William Clifford
Lieutenant Wilcox, Sr. Val Paul
Captain Duncan Max de Roselli
Marie Ritz Marie Wacaman
Wauteka (first period) May Foster
Wauteka (second period) Lina Warrenton

Probably this is one of the most important pictures bearing the Bison trademark. To those interested in advanced photography and novel lighting effects, "The Brand of His Tribe" will seem especially worth while because of scenes successfully photographed at night. They are exceptional enough to be called an innovation, and a valuable one, it may be added, in gaining weird effects. The few instances of night photography in the past usually have been the result of emergencies confronting the cameraman for news pictorials. Conflagrations, such as that in Salem, have been recorded under difficult conditions; but that need not detract from the credit belonging to Director Henry McHae for originality in attaining highly artistic results. It was a daring piece of work finely carried out.

The scenes in question show a company of soldiers attacking an encampment of Indians after nightfall. Camp-fires are the only illuminations, and one sees the shadowy forms of warriors passing in and out of the small zones of light. They drift into the surrounding blackness like spirits and drift back again, always in ghostly outline—dancing silhouettes against a dull background. It is all very effective and oddly suggestive of impending danger.

There is little need to dwell on the story introducing the scenes which give the picture distinction. It is a rather conventional, but very well handled tale of the early West. The upshot of a long series of adventures is the situation dear to the heart of the scenario writer—that in which a man with Indian blood in his veins falls in love with a white girl. They are the victims of a dramatic though temporary separation, for the girl insists upon marrying her lover, irrespective of his forbears. The cast is a good one for a picture of this stamp.

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LICENSED FILMS

Pathe Daily News, No. 75 (Oct. 31).— Besides the war news which includes a view of Cambria, France, pierced by the enemy's shells, the Allies digging themselves into trenches and the crowd in front of Notre Dame blessed by the bishop, some small news events gathered from the corners of this country, none very vital, yet well selected and finely taken.

In Bridal Attire (Vitascope, Nov. 11).— In bridal attire is something like the delayed arrival in baseball. The bridegroom through a coincidence of delayed attiring and lost certificate of marriage and a combination of taxi and trolley car breakdowns arrives at the church long after the impatient bride, and all the party have left. When minister in hand, he starts on a hunt which takes him after the auto in which Director Deane has consigned the bride whom her father is sending on a trip to recover from her isolated feelings. This the lover does by means of a motor cycle with seat alongside for the minister. That and two other cycle cars after the auto. They finally catch it, and have a road-side marriage. Billy Quirk extracts what laughter is to be found in a rather barren story from the pen of M. Judge. In Bridal Attire was shown at the Vitascope Theater.

All For Business (Biograph, Nov. 3).— Smith is an immersed in business affairs that he has no time for social pleasures with his wife and child. One day the child cuts itself with a carving knife, and Smith is summoned. But he allows business to take precedence, and does not reach home until after his son's death. Even this does not cure him, for a few days later he breaks an appointment with his wife to visit the child's grave. Incidentally, the wife's failure to deliver a message, means a serious loss of money to Smith. His reproaches her and there is a quarrel, patched up when the husband admits his inconsiderate behavior. As told in this drama the story seems forced and unnatural, although the idea behind it is sound and worth presenting in picture form.

Remont-Bella News Pictorial (Nov. 3).— The retreat of the Belgians is the chief subject in the war section of this pictorial, which also shows views of English undergraduates from Oxford and Cambridge, and a corps of artists and writers prepared to fight for their country. Earlier in the film we see the United States battleship New York undergoing speed tests, the coast artillery exploding a mine in New York harbor and Christabel Pankhurst spreading her views among American women.

Love Triumphs (Lubin, Nov. 6).— One does not doubt that it should and would in almost every instance, but what especial application it has to the present offering is somewhat in doubt. Otherwise it is a capital one-reel subject, possessing every requirement of motion picture drama and presented besides by an able cast, which includes Harry O. Myers (directing also) and Honorary Thelma. It is replete with heart interest in the plight of the girl whose marriage her husband does not care to announce because of an impending election to the office of district attorney. It is intense in the part where the wife, her mother's companion and nurse, bids him choose between his position and her possible disgrace in the eyes of others unless he hastens to acknowledge her. She wins with the little child. And finally when the husband happens at the same place where the wife and her child are, one is assured of a happy reunion. The director has wisely allowed for the fact that his audience would guess where she whispered in his ear. This part of the play is also played up prominently, the details of politics largely neglected.

No Wedding Bells for Her (Lubin, Nov. 6).— A villain, who is the impersonation of all that is villainous, is here who is impudicious, and two heroines who are after the hero. They go through much hard work, most of it of the ingenious kind that denotes the resourceful author. Yet the most laughter came with the smashing of mumps in the face of the villain. The author, W. E. Wing, also uses the magic of clever camera work to great purpose in giving his villain many unusual qualities. Norval MacGregor directed.

The Honor of the Force (Lubin, Nov. 7).— Again the burlesque police come to the fore as a thin weave of plot is spun around them making their presence partly permissible. The tough gang this time decides to "clean out" the police station, for one of the uniformed force prevented a member of the gang from stealing a meal. They do this with ease, but one lone policeman—the lover of the woman whose pins were stolen—vanquishes the gang and his promotion wins him back the esteem of the pie baker. It is linked to Kidnapping the Kid.

An Interrupted Nap (Lubin, Oct. 31).— Interesting pen cartoons by Vincent Whitman which, however, do not possess the life-likeness of some of the figures on the screen market. It is linked to The Soubrette and the Simp.

Performing Bears (Vitascope, Nov. 6).— The trained stunts of these four animals which have been seen in some of the other Vitascope offerings, their work combining cleverly with the production, are in the present instance shown at some length. It is split with Thanks for the Jobster.

The Soubrette and the Simp (Lubin, Oct. 31).— This time R. W. Bagnall has put something into his scenario, and it shows it is undoubtedly funny. It deals with the small-time drama, and the soubrette's "angel" in funny manner. The manager of the show, seeing the bankrupt of the simp, has the show girl pay special attention to him, and once "hooked," he sells him a half-interest in the show. At the next town they run into a big house, and the manager and the soubrette see to it that the simp is put out in the cold. It is split with An Interrupted Nap.

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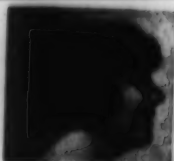
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A few comments on "SALOMY JANE" by competent critics:

- "A PICTURED MASTER-PIECE" (Walter Anthony, San Francisco "Chronicle").
- "THE AMERICAN CABIRIA" (Stephen Bush, "Moving Picture World").
- "A PRODUCTION OF THE HIGHEST ORDER" (Peter Milne, "Motion Picture News").
- "A WINNER" (Lynde Denig, "N. Y. Dramatic Mirror").
- "A MASTER-PIECE" (Charles R. Condon, "Motography").

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FEATURE FILMS

"THE COUNTRY MOUSE"

Four-Part Screen Play Written and Produced by Hobart Bosworth for Bosworth, Inc. Released Nov. 23.

Billy Baldwin, Congressman, Robert Bosworth
Addie, his wife, Adele Farrington
George Marshall, lobbyist, Marshall Steadman
Myrtle, his wife, Myrtle Steadman
Madame Pauline, beauty specialist, Rhos Haines

"The truth" is what we are continually advised to seek in writing for the screen. Mr. Bosworth has followed this precept with good results. There is nothing improbable about the offering, which might be the ordinary life of an American politician, plus a modicum of idealism for the necessary sympathy with the characters with which we are meant to side. Commonplace action it is. There are no sensational scenes, unless one excepts the mob which Bosworth engages to give the political rally the proper atmosphere. In this there is apparently a total disregard of expense.

It is only fair to assume that Mr. Bosworth wrote the scenario after he knew that Miss Farrington was at last amenable to playing before the camera, for the character fits her like the proverbial kid glove. As the dowdy woman whose sole boast is "that I can still cook for him," as the plain woman of the country whose domestic soul has never risen above her surroundings, Miss Farrington gives a characterization that makes her transformation into the gowned and manicured product of the city later on the more remarkable. It is one of the most successful of screen transformations. Her handling of the changed woman gives point to the moral of "fine feathers" for her spiritual make-up changes as completely as the specialist succeeds with her outward appearance. Mr. Bosworth plays a hale and happy individual, whether it be as farmer, where he enjoyed the culinary triumphs of his wife, or later as the representative of his district, where his country mannerisms soon blend themselves into a hearty city personality with the assistance of a well recommended tailor.

The political atmosphere is entirely subordinated for the bigger purpose at which the plot aims. All things, even the wiles of the lobbyist's wife, are made secondary to showing the plight of the plain woman who is so out of everything in the gayety of the Capitol. Mr. Bosworth has struck a keynote character in his "domestic" woman, indeed. Her amusements at city art, her discomfiture and odd appearance at the first reception, and her great contrast to her magnetic husband, inevitably

compel a gradual isolation in her own apartments, still with the rejoicing in her mind that she can "still cook for him." When she hears two gossiping women discuss her as a "plain little frump," however, the lowly worm turns, and with an unflinching check from her delighted husband, she merges, by the aid of hair-dressing, manicuring, and sartorial specialists of one kind or another, as a marvelously attractive butterfly. In this way she surprises her husband at the Capitol reception and wins his delighted approval, although it must be said that the Congressman was throughout a most upright figure, and one who was at all times respectful to the plain soul of his mate.

A faithful presentation has made "The Country Mouse" an unusually successful character study that audiences will no doubt find entertaining if not impressive.

"THE COMING POWER"

Four-Part Production by the Kinetophone Corporation from the Story by Raymond C. Hill. Picturized by Catherine Carr and Directed by Edward Mackay. Released Nov. 16.

John Carter, "the vulture," William Grimmins
Frank Norman, "the crippled inspiration," Lionel Adams
Beth Mills, his crippled inspiration, Edith Luckett
Miron Mendel, a cat's paw, Leonard Greyer
Yera Mendel, his daughter, Ann Rose
John Scanlon, a ward heeler, William Phillips
Charles Maylor, an old bookkeeper, Theodore Kerwald

After lengthy screen introductions to the cast and their transition to their character parts, the political plot proceeds to show the Boss "framing up" his old bookkeeper, who is suspected of leanings toward fair methods and the other side. Later on this individual escapes his convict confinement (means not disclosed), and we see him confronting the Boss, who dies of heart failure at the shock of his appearance. The shock may have been contributed to a slight degree by the appearance of the trampish individual on the "steenth" story of the elegant skyscraper and his easy entrance of the office suite which the political potentate so inadvertently left accessible to his enemies.

The young orator is inspired by a girl in an invalid chair, who writes his speeches and dictates his policy. We find him a growing strength in his Governorship aspirations, and consequently his being sought by the Boss. He is loved by the daughter of the Boss's ally, but he spurns her attempts to bribe him to her father's side and then, rebuked, she goes over to the side of the crippled "inspiration."

Another "frame-up" finds the office aspirant jailed on a murder charge. Now



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occurs that master stroke devised by the "inspiration," where two of the orator's friends, bandaged, make their way into the hospital, and luckily to the very bedside of the man whose affidavit is more than sufficient to clear the innocent man of all charges. The bedside was guarded by detectives placed by the belligerent Boss. Then, hands clasped across the knees of the lying "inspiration," the couple end the offering penitently on their knees.

"HER BITTER LESSON"

Kalem Drama in Two Reels. Written by Hamilton Smith and Directed by Robert G. Vignola. Released Nov. 3.

George Dane, Harry Millarde
Betty, his wife, Alice Hollister
Gerald Hughton, Robert Walker
Felix, Helen Lindroth

In the second reel of this drama, the story of the foolish wife whose extravagance threatens to ruin her husband, is given a somewhat unexpected turn. Evelyn has done about everything that a wife should not do, even to taking the \$1,000 he had borrowed to meet a pressing business obligation. George is on the verge of ruin when good luck places an unexpected

sum of money in his possession, and we are told that his prosperity is assured.

But—and here is the surprise—he tells Evelyn nothing about his fortune. On the contrary, to make her pay for past misdeeds and to cure her of selfishness, he pretends to have lost everything, thereby necessitating their removal to a cheap flat. The extravagant woman's protests are of no avail. To the flat they go, and once again the tempter, a wealthy jeweler, comes into Evelyn's life. He takes liberties far beyond the limits of friendship, and the husband has the satisfaction of kicking him downstairs. At any rate, Evelyn learns her bitter lesson and is rewarded by the return of familiar luxuries.

Alice Hollister plays the wife with her usual sincerity, and Harry Millarde gives a satisfactory portrayal of the husband.

HARIS WILLIAMS has been presented with an aluminum tablet in commemoration of his winning the popularity contest conducted by the Motion Picture Magazine. The press sheet informs us that the Vitagraph player intends to preserve the tablet for "future posterity," which is some posterity, say we.

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NOV. 20

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The Adventure of the Last Wife—Nov.
16. A Millinery Mix-up—Nov. 18.

LICENSED FILMS

Within Three Hundred Pages (Lubin, Nov. 10).—That producers are no longer satisfied with plain action, but demand the novelty that the exceptional use of the camera can create is most startlingly brought home in the way the first scene opens. The camera shows an elderly lady (Helen Dunbar) weeping, and revolves to the immortal countenance of Bryant Washburn made up as a Chinese student, while a further revolution discloses John Cusack as the lawyer, surrounding his cousin (Mrs. Hopper Holmes), who, with the reporter (Richard Travers), attempts to clear up the mystery of the pearl necklace's disappearance. The Chinese student is surprised, but this seems impossible, as the necklace found place without any of the three principals having left the room after the theft. Then follows some shadowing, which leads to the discovery of a chart, and the finding of pearls hidden under the floor. An authority, however, proclaims them false, and the young lawyer who has been listening to the delirium of the wounded Chinese in the hospital goes to the hotel where the necklace was really hidden. Originally a money story, this plot has been presented in a most excellent manner by a capable cast.

Whitewash (Lubin, Nov. 10).—Apparently all that is necessary for a split-reel comedy is some kind of a catch in the title (the present offering concerns a stolen cigar butt), and then some rapid fire action in which characters shall still themselves precariously over the heads of a blue chase that begins the reel and ends it. The tramp who steals a cigar butt is pursued by the colored police force, and after leading them a long chase is captured, and has his cigar butt taken away from him. Of such character is this part film which shares the honors with A Bargain Tablecloth.

A Bargain Tablecloth (Lubin, Nov. 10).—In order to be able to laugh at what is unfunny (it must be headed by an excellent cast), the Lubin Company have put the best comedy company they have into the breach, and they charge nobly, but without very hilarious results. The speed of their advance is perhaps more spectacular than the success of their attack. Mrs. Hopper Holmes a tablecloth which a tramp steals and sells to a peddler, who sells it to Mrs. Hopper's next door neighbor. Then while the neighbors are quarreling over the possession of the covering the tramp steals it once more, and is about to sell it to the peddler again, when the cop comes along and brings him to the station house in time to decide the dispute between the two families. It is linked with Butting In.

The Girl at the Parrot (Kalem, Nov. 20).—The third picture in "The Hazards of Helen" series, featuring Helen Holmes, offers a stirring chase between a runaway engine, a passenger train, which it endangers, and a third engine sent to catch the runaway. Helen of course is the intrepid telegraph operator, whose prompt action averts a catastrophe. S. W. Matlack and Frank H. Clark wrote the scenario produced by J. P. McGowan. Assistant Miss Holmes in the cast are Charles Wells, William C. Harte, Helen Holmes, and Mary Harte.

A Capital Business (Kalem, Nov. 21).—A capital business, written and produced by Maxine Nolan, with Lloyd V. Hamilton and Ruth Roland figuring prominently in the cast. Ham resigns his job as street cleaner in favor of the more congenial labor of a telegraph operator, making deliveries to start pleasant little flirtations with two of his customers, and arranges to meet them that afternoon. They appear at the appointed place, but on do their husbands and much trouble is in store for Ham. The last part of the picture, in particular, is filled with rapid action.

The Girl of the Open Road (Edison, Dec. 1).—The average spectator who has not seen the first instalment of this "Oliver's Opportunities" series will be in the predicament in which we found ourselves. Fortunately dramatic runs in broad lines to one of this play cities. While lack of knowledge must preclude an acquaintance with the finer details, we know, generally, that the wild boydenish and musically-gifted young girl, who comes to play at the summer home of the rich family, is introduced with the young man that family. She also meets the villain in the play—though for what reason a villain one knows not—here a hole in the canoe, which ends the hero of the story submerged in the water. It is, therefore, not an extreme assumption that the villain is himself interested in the girl. The latter was supposed to be on an early morning stroll over her lover struggling in the water at the foot of the cliffs, and throws him a rescuing rope. Miss Trumbull continues in the lead as Mrs. Wilson Woodrow, the character (and being a somewhat comic conception). The picture is produced by Richard Widely with some pretty sets.

A Double Misnomer (Edison, Dec. 2).—One can find but little to praise in this one-reel comedy which Charles Reis produced from the script by Henry Holden. Dan Mason, Cora Williams, and Edward Holden are the principals. The action concerns itself with the old widower and the widow, each of whom have a grown child, but are afraid to tell the other. Then the kids come home, and arrange a little closeted themselves, and the two elderly couples meet on the station platform before the train is to leave. They decide to forgive each other. The best points in the picture are the alluring glimpses of Cora Williams who takes the role of the attractive widow, although, of course, the other two are also up to their usual mark of comedy.

Pathé Daily News, No. 75 (Nov. 9).—A United States Agriculture display of chrysanthemums; Rain in Palma winning the Brighton Beach motor race; the steamer Sassa comes listing heavily to port with all the good things sent by the United States to Belgium; Cornell making a clean sweep of the cross-country races with Harvard; the first train on the Northwestern Pacific approaching Kureka, Cal.; Paris fashion; Harcourt's troupe in France; insurance relatives at Bordeaux; food bargains in the Maine Building; auto ambulances at Lyons; the manning of the historical fort of Vincennes; and the blowing up of two tall chimneys left standing after the Brest fire. It is a well selected and varied assortment of news pictures.

Fanny of Princess Lane (Relta, Nov. 11).—Mathilde Baring Justice is the author of this ordinary, though moderately appealing story of a country girl ambitious to become a great actress. After making an unsuccessful record of the screen with a number of Mayors Twinkle, she is captured in an engagement as an artist's model; but her income is insufficient, and she accepts the aid of neighbors, not knowing that they are connoisseurs. Fanny is in a very unpleasant position before her lover, from whom Lane, commanded by the kindly artist, comes to take her back home. The film is pleasingly acted and adequately staged.

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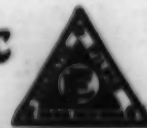
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THE FILM RECORD

FEATURES ON THE MARKET

Paramount Pictures.

(Lasky-Liebler) Charles Richman in The Man from Home.
 (Famous Players) Gladys Hanson in The Straight Road.
 (Lasky-DeLoach) Dennis Harrison in The Rose of the Rancho.
 (Lasky) Theodore Roberts in The Circus Man.
 (DeWorth) Adale Farrington in The Country House.
 (Famous Players) Tyrone Power in Aristocracy.
 (Famous Players) May Irwin in Mrs. Black in Back.
 (Lasky) H. B. Warner in The Ghostbuster.

General Film.

(Kalem) The Invisible Power.
 (K. and E. Biograph) The Woman in Black.
 (Vita.) The Winchman's Widow.
 (Globe) The Story of the Blood Red Rose.
 (Kalem) The Tell Tale Hand.
 (K. and E. Biograph) Under the Gaslight.
 (Lasky) The Spy's Fate.
 (Vita.) The Tangle.
 (Vita.) The Locked Door.

World Film.

Bertone Tumbant in When Broadway Was a Trail.
 Slippy Picture in Across the Pacific.
 Vivian Hart in The Whistling Bird.
 Laura Sawyer in One of Millions.
 Clara Kimball Young in Loin.
 Cecil Spooner in The Dancer and the King.
 Wilton Lackaye and Gail Kane in The Pit.

K. C. Booking Company.

The Spirit of the Foggy.
 The Sign of Life.
 The Coming Power.
 The Little Jewess.

Photo-Drama Company.

Kelley and Shannon in After the Ball.

American.

Richard Bennett in Damaged Goods.

Alliance Programme.

(Favorite Players) Carlisle Blackwell in The Key to Yesterday.
 (Kalem) Octavia Handworth in The Path of Progression.
 (Solent Photoplay Company) Etha Williams in At the Old Cross Roads.
 (Progressive) Harry Carly in McVane of the South Seas.
 (Masterpiece Film) Max Figgman in The Hoagier Schoolmaster.
 (Favorite Players) Carlisle Blackwell in The Man Who Could Not Love.
 (Kalem) Octavia Handworth in When Fate Leads Trump.

Alec Programme.

(B. A. Rolfe) Thomas Jefferson in Bid Van Winkle.
 (Chas. Urban) Little Lord Fauntleroy.
 (All-Star) Digby Bell in The Education of Mr. Pipp.
 (California M. P. Company) Beatrice Michelson in Mrs. Wynn of the Cabbage Patch.
 (Popular Players) Olga Petrova in The Tigress.

Universal.

Annette Kellermann in Neptune's Daughter.
 Damon and Pythias.

Ecclectic.

Helen Mayo and Ernest Truex in The Quest of the Sacred Gem.
 The Crown of Richard III.
 Hilde Darnand and Thurlow Bergen in The Fireman and the Girl.
 The Treadmill's Oath.

LICENSED FILM RELEASES

Monday, Nov. 23.

(Bio.) All on Account of the Chief. Com.
 (Bio.) Crown of the Throne. Com.
 (Edison) His Chorus Girl Wife. Dr.
 (Kalem) Swindle at the Fair. Com.
 (Kalem) The Theft of the Crown Jewels. Two parts.
 (Lasky) The Beloved Adventurer. Series No. 11.
 (Lasky) The Serpent Comes to Eden. Dr.
 (Lasky) (No release this day.)
 (Lasky) Pathe's Daily News, No. 70, 1914.
 (Lasky) Out of Petticoat Lane. Two parts. Dr.
 (Lasky) Doc Yak (Cartoon) Pige (Cartoon).
 (Lasky) Hearst-Selig News Pictorial, No. 77.
 (Vita.) The Level. Dr.

Tuesday, Nov. 24.

(Bio.) The Romance of a Poor Young Man. Two parts.
 (Edison) A Gypsy Madcap. Dr.
 (Edison) Beyond Youth's Paradise. Dr.
 (Kalem) Youth's Luck. Com.
 (Lasky) Mother's Baby Boy. Com.
 (Lasky) He Wanted Chickens. Com.
 (Lasky) The Scoundrel. Dr.
 (Vita.) The Old Flute Player. Two parts. Dr.

Wednesday, Nov. 25.

(Edison) The Temple of Moloch. Dr.
 (Edison) The Fable of "Aggie and the Aggravated Attache". Com.
 (Kalem) The Girl and the Explorer. Two parts.
 (Lasky) The Making of Him. Two parts. Dr.
 (Lasky) Pathe's Daily News, No. 80, 1914.
 (Lasky) The Saturday's Wife. Dr.
 (Vita.) Nitty or Litty. Com.

Thursday, Nov. 26.

(Bio.) The War Back. Dr.
 (Bio.) Snakeville's Reform Wave. Com.
 (Lasky) Was His Decision Right? Two parts.
 (Lasky) Hearst-Selig News Pictorial, No. 78.
 (Vita.) Come for Thanksgiving. Com.

Friday, Nov. 27.

(Bio.) The Old Pal's Sorption. Dr.

(Edison) The King's Move in the City. Two parts.
 (Edison) Sons of Providence. Two parts. Dr.
 (Kalem) The Last of the Harpures. Com.
 (Lasky) He Waits Forever. Dr.
 (Lasky) A Surprise Party. Com.
 (Vita.) The Curious of Myra May. Com.

Saturday, Nov. 28.

(Bio.) Little Miss Make-Believe. Dr.
 (Edison) The Last of the Harpures. Dr.
 (Edison) Broncho Billy's Double Escape (Reel in U. S. Patent Office). Dr.
 (Kalem) The Girl at the Throttle. Third of the "Harpures of Helen" Series. Dr.
 (Lasky) You Can't Beat Them. Com.
 (Lasky) The Servant Girl's Legacy. Com.
 (Lasky) The Fate and Ryan. Dr.
 (Vita.) Convict, Conscience, and Confusion. Two parts. Com.

UNIVERSAL FILM RELEASES

Monday, Nov. 23.

(Lasky) His Gratitude. Dr.
 (Sterling) Black Hands. Com.
 (Victor) Terrace O'Rourke. Gentleman Adventurer. Series No. 2. "The Empire of Illusion". Two parts. Dr.

Tuesday, Nov. 24.

(Crystall) Sammie's Vacation. Com.
 (Gold Seal) The Mysterious Room (Second of "My Lady Hallow" Series). Two parts. Dr.
 (Nestor) As We Journey Through Life. Dr.

Wednesday, Nov. 25.

(Animated Weekly) Number 142.
 (Edison) The Holmes and the Crook. Two parts. Dr.
 (Lasky) The Tricky Flunky. Com.
 (Lasky) La Rochelle, France. Edu.

Thursday, Nov. 26.

(Lasky) Human Hearts. Three parts. Dr.
 (Lasky) (No release this week.)
 (Sterling) Dot's Movement. Com.

Friday, Nov. 27.

(Nestor) In Taxi 28. Com.
 (Power) Slavy Dobbing. Old Magnate. Com.-Dr.
 (Victor) The Heart of Night Wind. Two parts. Drama.

Saturday, Nov. 28.

(Frontier) The Best Man. Two parts. Dr.
 ("101") Blunt. The Brand of His Trial. Two parts. Indian. Dr.
 (Lasky) He Married Her Anyhow. Com.
 (Lasky) Eccentric Comiques. Com.

MUTUAL FILM RELEASES

Monday, Nov. 23.

(Amer.) In the Candlelight. Two parts. Dr.
 (Kestons) His Taking Ways. Com.
 (Kestons) The Sea Krappa. Two parts. Com.
 (Bell.) Our Mutual Girl, No. 45. Top.

Tuesday, Nov. 24.

(Beauty) As a Man Thinketh. Com.
 (Mal.) Another Chance. Dr.
 (Thun.) Mrs. Van Ruyter's Stratagem. Two parts. Dr.

Wednesday, Nov. 25.

(Amer.) The Archaeologist. Dr.
 (Broncho) The Cross in the Desert. Two parts. Dr.
 (Bell.) The Never Know. Dr.

Thursday, Nov. 26.

(Domino) The Mills of the Gods. Two parts. Dr.
 (Kestons) (Not yet reported.)
 (Mutual) Mutual Weekly No. 100.

Friday, Nov. 27.

(Kay-Bee) A Crook's Sweetheart. Two parts. Dr.
 (Princess) The Wild, Woolly West. Com.
 (Bell.) The Hon. Summerville. Dr.

Saturday, Nov. 28.

(Kestons) (Not yet reported.)
 (Bell.) The Kaffir's Skull. Two parts. Dr.
 (Royal) Before and After. Com.

LICENSED FILMS

Hearst-Selig News Pictorial, No. 78 (Nov. 21).—A varied review of national news including the Red Cross contribution of the Los Angeles children to the Christmas Fund and the advertisement that the "Million Club" derived therefrom; a dedication at the Henry Wadsworth Longfellow home; the wrecking of two tall chimneys left by the great Salem conflagration; with a scene of vivid falling and disintegration in the air of the cemented brick; a resume of the frocks worn by a pretty "society" girl at Hot Springs; then some of the world war pictures which include the debarkation and encampment of the Canadian volunteers arriving at Plymouth, England, and on the military plains of Salisbury; the departure of Red Cross supplies and trains and squads for the front; and the progress of the Belgian troops with their gun trains and the British with their pontoon detachments through Ghent on the retreat from Antwerp.

A Better Understanding (Biograph Nov. 21).—Another infant triumph in bringing this couple in a Monday morning drama, together, and another couple re-unites together with the thousand-foot mark after a little domestic tiff—alien suffering on the wife's part and a waiting of adoration by the musical husband on a heartless woman. The woman shows the country girl, the daughter at the house, where the city musician arrives. He playing in his room gives the producer his best effect, for one by one the doors on the landing open as the guests draw unconsciously within better earshot of the violin's strains. Then follows the marriage, and the daughter's heart is broken return to the farm. The little one has arrived when the content and disillusioned husband returns. A country lover plays a negligible part. Irene Howley is the girl, and Jack Munnell the musician-lover.

Three Haired Devils (Biograph Nov. 11).—There is more genuine humor in this single reel of George Ade fables than one generally finds in three reels of alleged comedy. First comes "The Fable of the Household Comedian," revealing a break for liberty of a woman whose husband "was just as funny as the back wheel of an ambulance." His witty stories, recorded on a dictograph, are sufficient to win her divorce. Next we have "The Fable of Why Rosie's Friend Got the Fresh Air," relating the experience of a haberdashery clerk, who wore out the telephone talking to his baby doll. And closing the picture is "The Fable of the Prevailing Grass." Needless to remark, the prevailing grass referred to is dancing. These Ade fables have been running for some time now yet there is no decline in the very high average struck from the start. They are just the thing for exhibitors catering to particular audiences.

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VITAGRAPH

6 A WEEK—"Life Portrayals"—6 A WEEK

"SISTERS"—Drama Monday, Nov. 16

They are introduced with two married men, who try to induce them to elope. The girls awaken to their position and the character of the men in time to recognize their advances. MARGARET GIBSON, MYRTLE GONZALES, WILLIAM DUNCAN and ALFRED VORBERG are the cast.

"HOPE FOSTER'S MOTHER"—Drama in Two Parts Tuesday, Nov. 17

Through a beautiful vision of her mother's recovery at the brink of the glorious beyond, a great joy and a new life opens to Hope. EDITH STONEY and MARY MAURICE play the leads.

"FIXING THEIR DADS"—Comedy Wednesday, Nov. 18

The two old lotharios are rivals for the widow's heart. Their children, to whose engagement they are opposed, get them in a pretty fix. The widow marries a former lover and the two dads consent to their children's marriage. FLORA FINCH and an all star cast.

"TWO MUCH BURGLAR"—Comedy Thursday, Nov. 19

Burglars break into Auntie's home, bind and gag her. Tom, in love with her niece, rescues Auntie and arrests the intruders. She has no further objections to him as her nephew-in-law. It all happens in a very funny way. MAURICE COSTELLO is the principal.

"THE PROFESSIONAL SCAPEGOAT"—Comedy Friday, Nov. 20

His business is to lose his job at the slightest complaint of a customer. He proves a very useful employee and an unusually funny character. SIDNEY DREW is the goat.

"MARY JANE ENTERTAINS"—Comedy in Two Parts Saturday, Nov. 21

She does it in style at the expense of her employer. She loses her position and spends all her money by paying her guest's bill. Her experience makes her wiser and wiser. FLORA FINCH, HUGHES MACK, Cissy FITE-GERALD and JAY DWIGGINS are the cast.

SIX A WEEK

"THE LEVEL"—Drama MONDAY, NOV. 23
 "THE OLD FLUTE PLAYER"—Two Part Drama TUESDAY, NOV. 24
 "NETTY OR LETTY"—Comedy WEDNESDAY, NOV. 25
 "CAUSE FOR THANKSGIVING"—Comedy THURSDAY, NOV. 26
 "THE CURING OF MYRA MAY"—Comedy FRIDAY, NOV. 27
 "CONVICT, COSTUMES AND CONFUSION"—Comedy in Two Parts SATURDAY, NOV. 28

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(3 Reel Drama) **"STONEWALL JACKSON'S WAY"** (By Emmett
 Direction EDGAR JONES Campbell Hall)

READY FOR EARLY RELEASE

(8 Reel Drama) **EDWIN ARDEN** in
 "EAGLE'S BEAK" (By Edwin Arden)
 Direction ROMAIN FIELDING

(3 Reel Comedy) **RAYMOND HITCHCOCK** in
 "THE RINGTAILED RHINOCEROS" (By Lawrence
 Direction GEORGE W. TERWILLIGER McCluskey)

(7 Reel Comedy Drama) **ROSE COOMAN** and **Edith Clayton** in
 "THE SPORTING BUSINESS" (By Cecil Raleigh)
 Direction BARRY O'NEIL

(3 Reel Drama) **"THE SPY'S FATE"** (By W. H. Lippert)
 Direction JOSEPH W. SMILEY

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(8 Reel Drama) **"THE COLLEGE WIDOW"** (By George Ade)
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 Direction BARRY O'NEIL

SIX REGULAR RELEASES EACH WEEK

"THE BELOVED ADVENTURER," Teeth of Scoria
 "LOVE, LUCK & GASOLINE"—Drama Monday, November 23
 "SHE WAS THE OTHER"—Split Reel Comedies Tuesday, November 24
 "ON SUSPICION"—Two Reel Drama Wednesday, November 25
 "THE UNKNOWN COUNTRY"—Drama Thursday, November 26
 "THE TALK OF A COAT"—Split Reel Comedies Friday, November 27
 "THE DADDY OF THEM ALL"—Split Reel Comedies Saturday, November 28

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To cure his wife of her extravagance, the millionaire feigns poverty. Compelled to do servant's work, she realizes her folly. Alice Hollister in the leading role.

Released Monday, Nov. 23rd

Attention-arresting events on the 1, 3 and 5-Sheets

BUD, BILL AND THE WAITER

A fly in his soup shows Bill how to dine his girl in good restaurants without cost. But his brother Bud, and Ham the waiter, bring about Bill's downfall.

Released Tuesday, December 1st



Scene from "THE STOLEN ENGINE"

THE STOLEN ENGINE—A Feature of the "HAZARDS OF HELEN SERIES"

In this great railroad story, Helen Holmes actually leaps from one locomotive, into the cab of another traveling on a parallel track, both engines running at high speed.

Released Saturday, December 5th

Business-landing scenes on the 1 and 3-Sheets—Get them

THE PRODIGAL

Tom Barry & Margaret
 in a
 3-Act Modern Drama

Gordon's wife and a class
 battle for his love. How the
 wife wins makes this of rare
 heart-interest.

Released Wednesday,
 December 2nd

The Devil and Mrs. Walker

For one blinding day, Wal-
 ker enjoys peace. Then his
 shrewish wife discovers it
 was Walker disguised as a
 devil, who had scared her
 into silence. A genuine laugh
 Released Friday, 4
 December 4th

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